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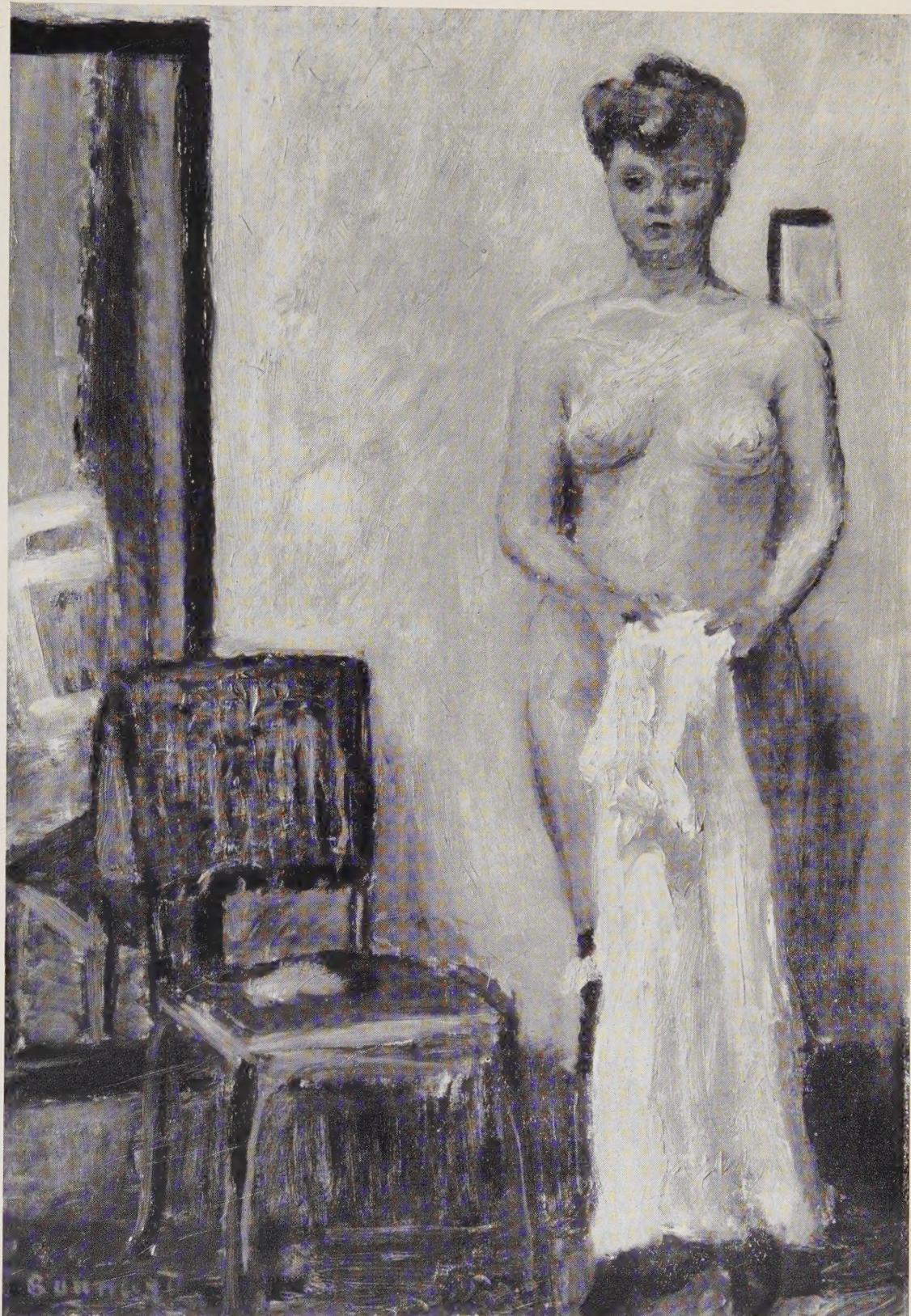
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Trade Mark Registered in United States Patent Office

FOUNDED 1901

VOL. CXLI. NO. 572

NOVEMBER 1958

EDITED BY L.G.G. RAMSEY

AMERICAN EDITOR: HELEN COMSTOCK

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THE TOILET BY GASPAR NETSCHER
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PUBLISHER

THE CONNOISSEUR is published eight times a year, in January, March, April, May, June, September, November and December, by the National Magazine Company Ltd., 28 and 30 Grosvenor Gardens, London, S.W.1, England. Editorial and Advertising—13-17 New Burlington Place, London W.1. Business and Advertising Manager—V. F. Law.

NEW YORK OFFICES

Advertising Director for the U.S.A. Boleslaw Mastai, 21 East 57th Street, New York 22, N.Y. Telephone Eldorado 5-7395.
American Editor Helen Comstock, 572 Madison Avenue, New York 22, N.Y.
Circulation Office The Connoisseur, 250 West 55th Street, New York 19, N.Y.

CIRCULATION INFORMATION

Single copy price: \$2.00 per copy in the United States. **Subscription prices:** United States and possessions, and Canada, \$13.50 for one year, \$22.50 for two years. All other countries, \$16.50 for one year, \$28.50 for two years. Single copies may be obtained by sending your order, with remittance, to the New York Circulation Office. Subscription orders should be sent to the New York Circulation Office. Notify THE CONNOISSEUR, Subscription Dept., 250 West 55th Street, New York 19, N.Y., of any change of address, and give the old address as well as the new, with postal zone number, if any. Early consideration will be given to MSS, accompanied by suitable photographs. Although due care is taken, the proprietors do not accept responsibility for MSS, or photographs, which must be submitted at the owner's risk. Entered as second-class matter at the Post Office at New York, N.Y., U.S.A. Printed in Great Britain.

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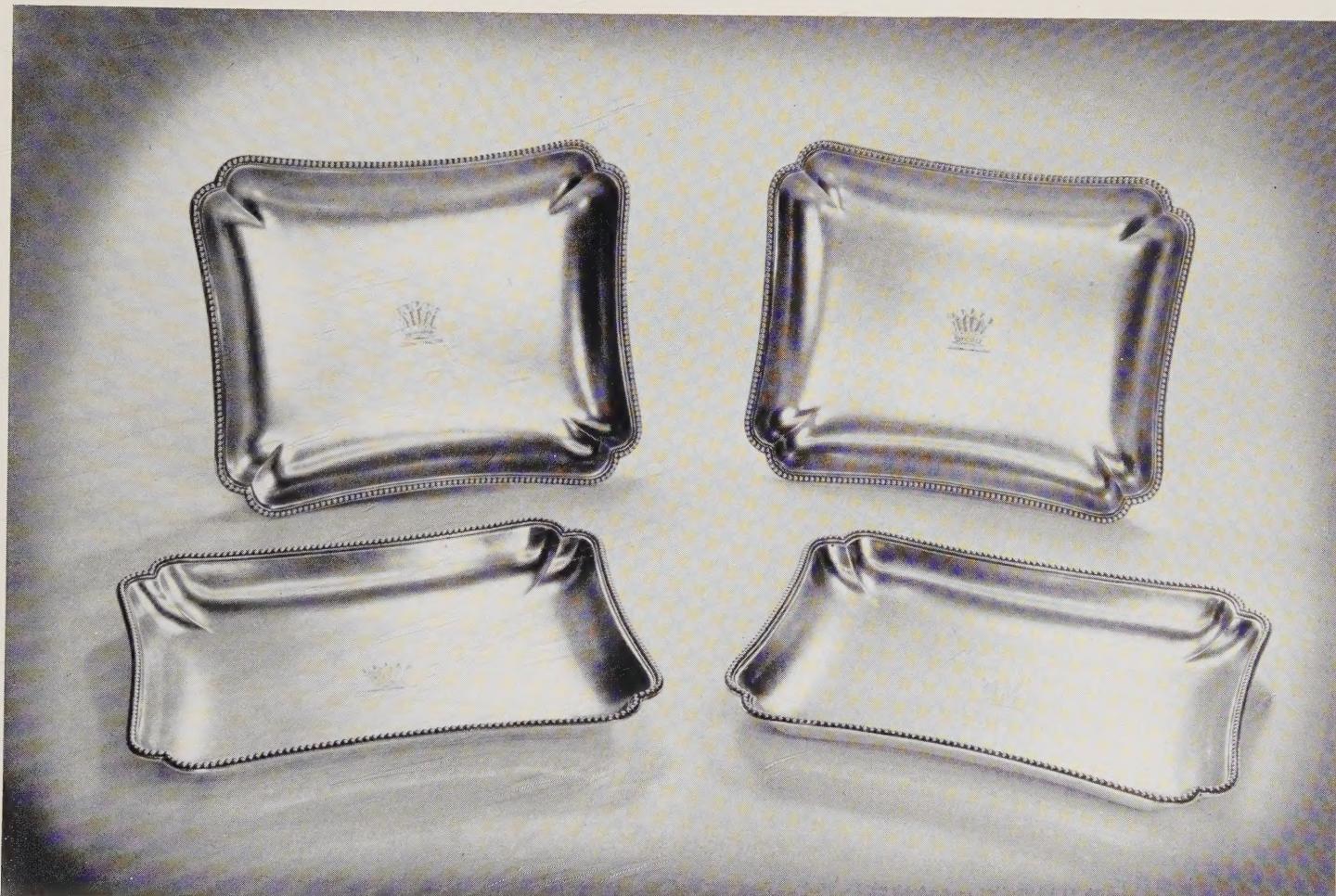
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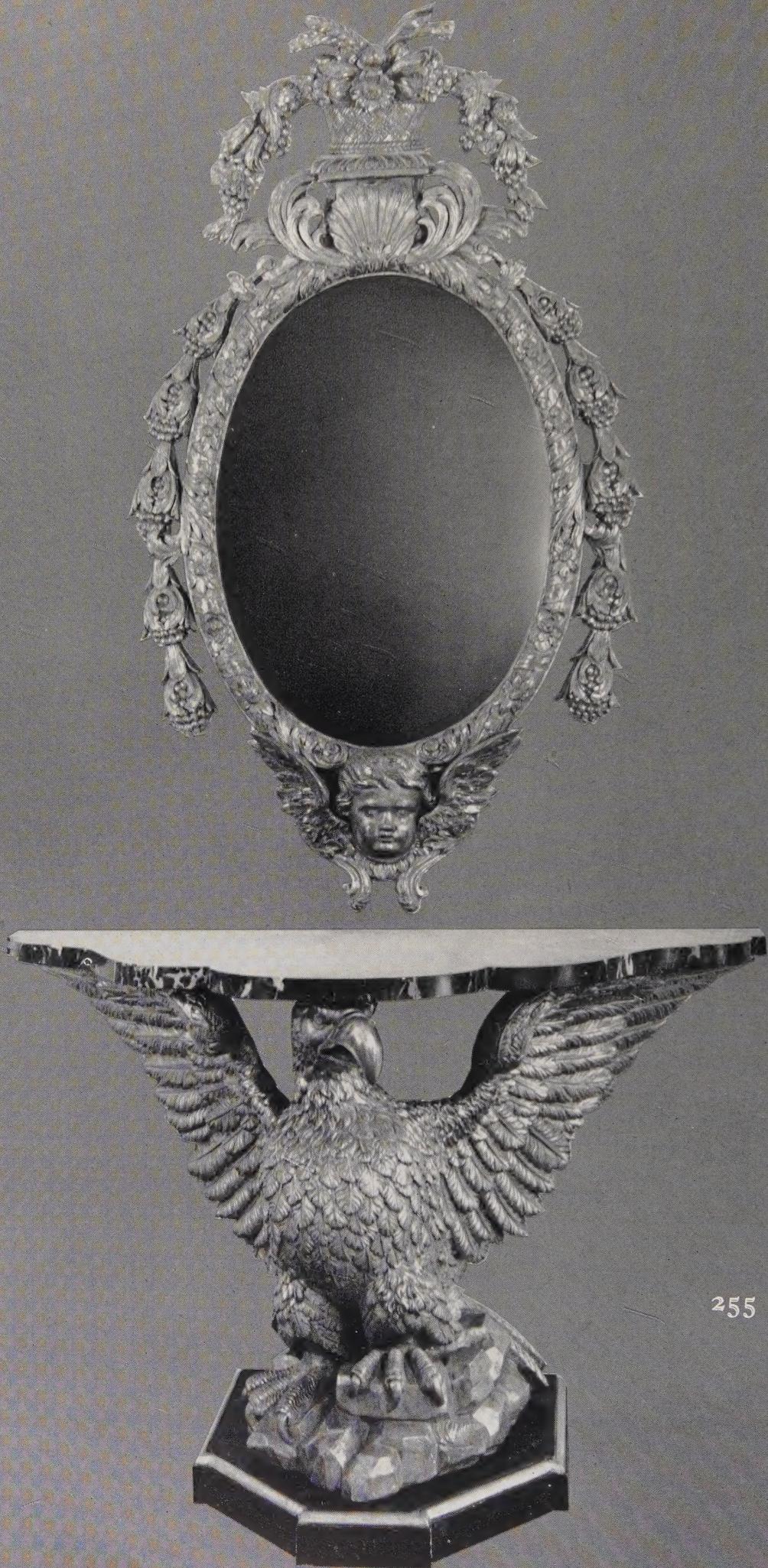
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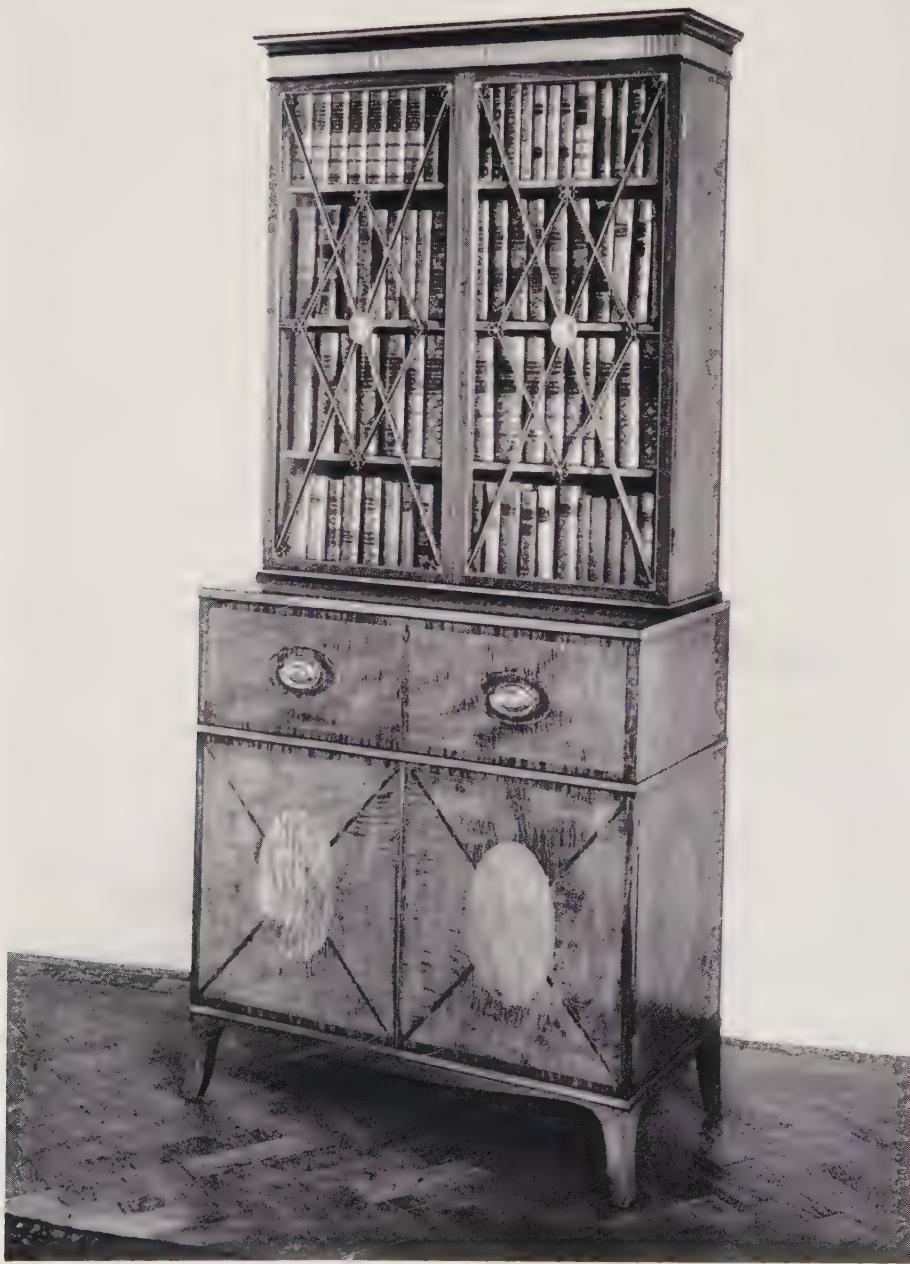
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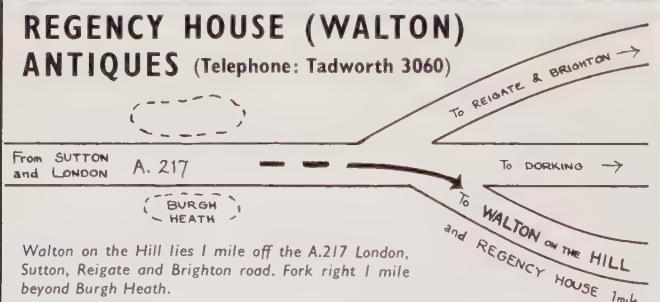
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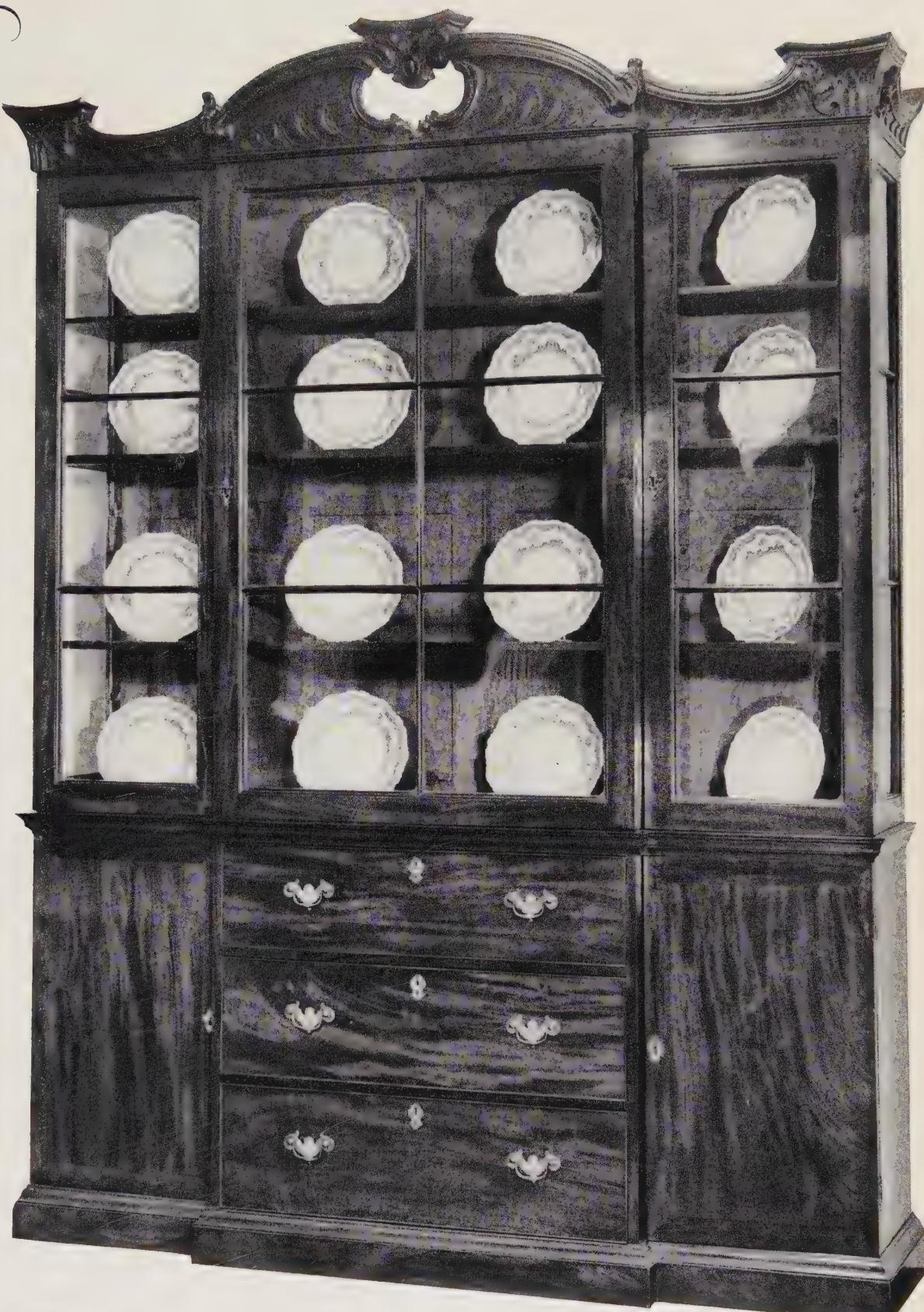
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Literature: Hofstede de Groot, Vol. VIII, page 384, No. 185. Smith 'A beautiful example' Vol. V, page 401, No. 105.

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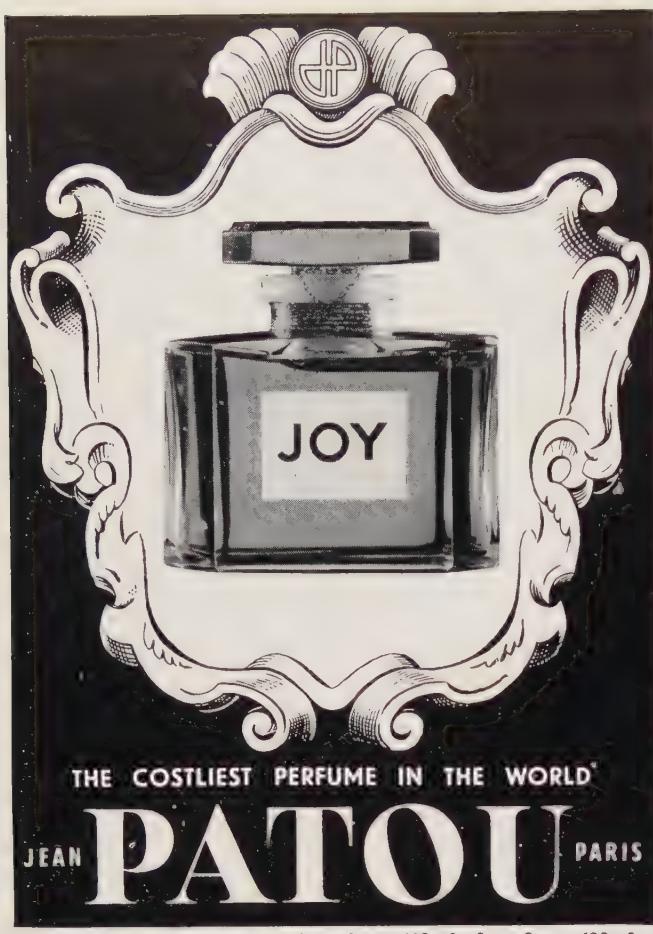
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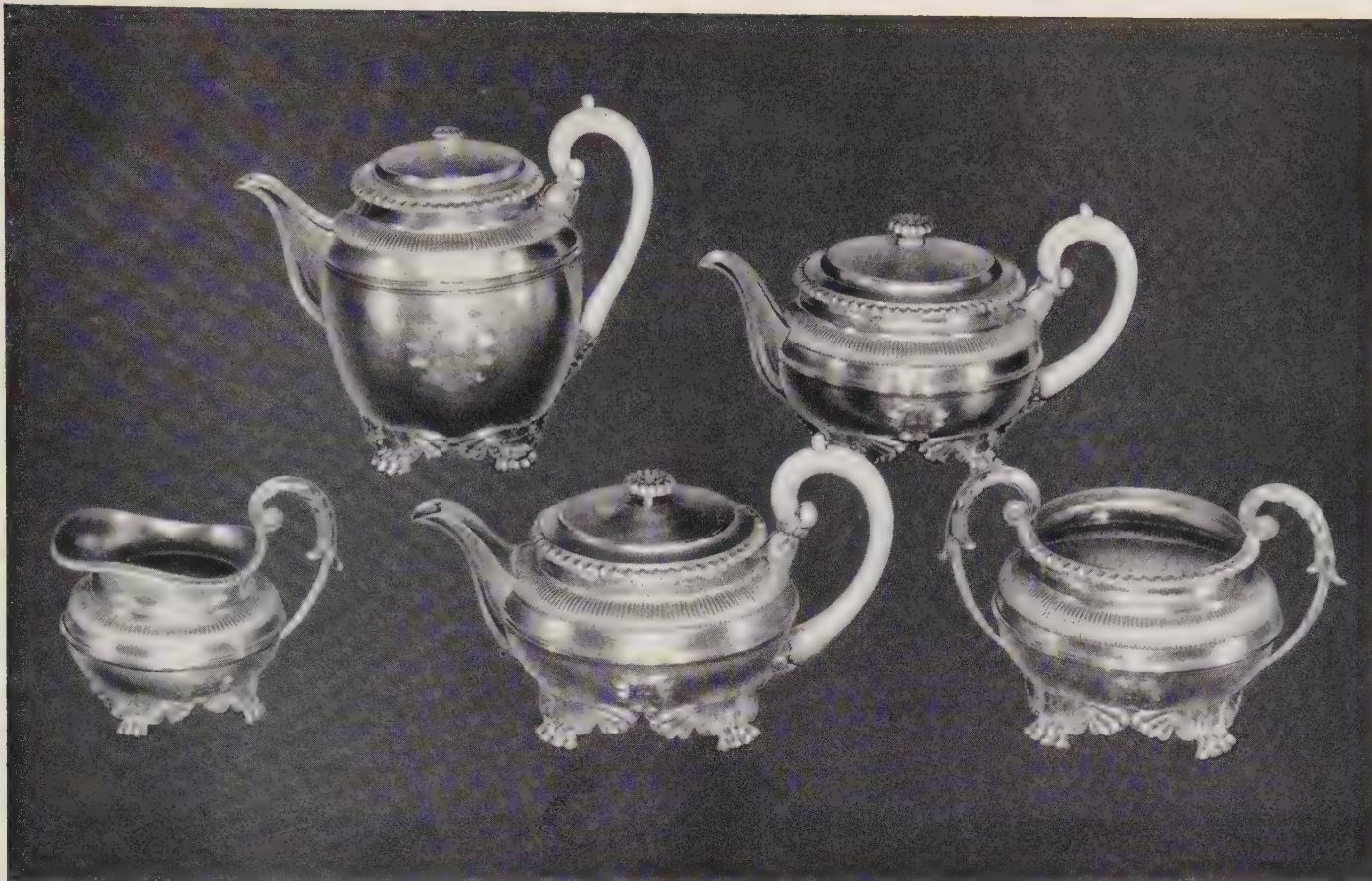
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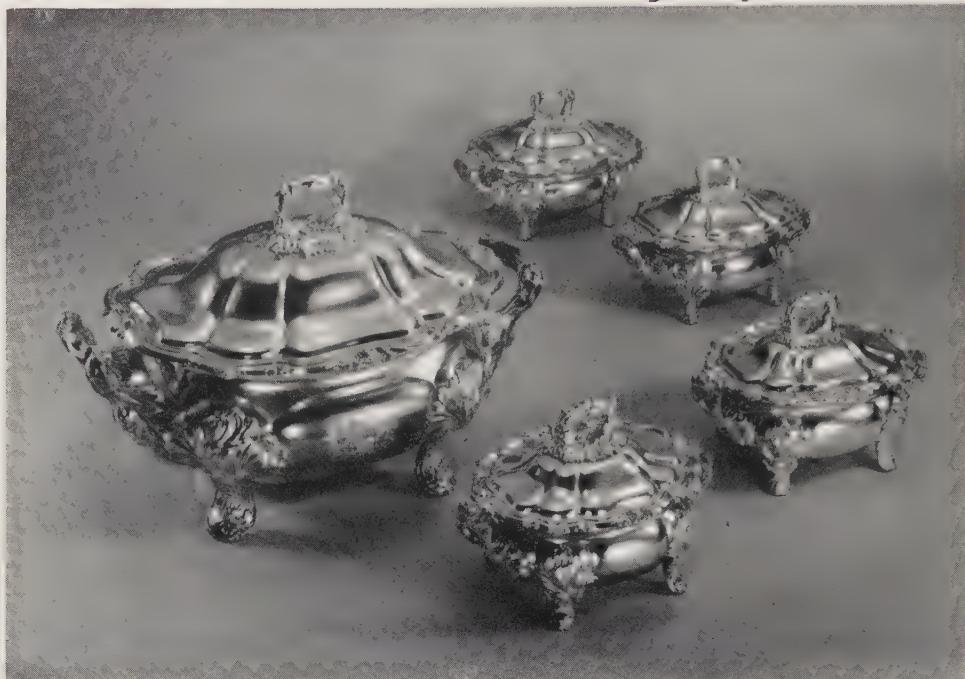
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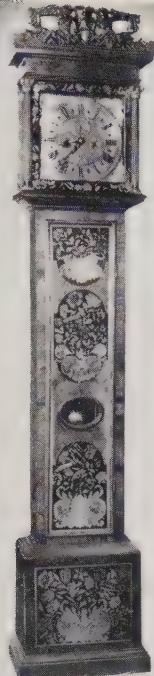
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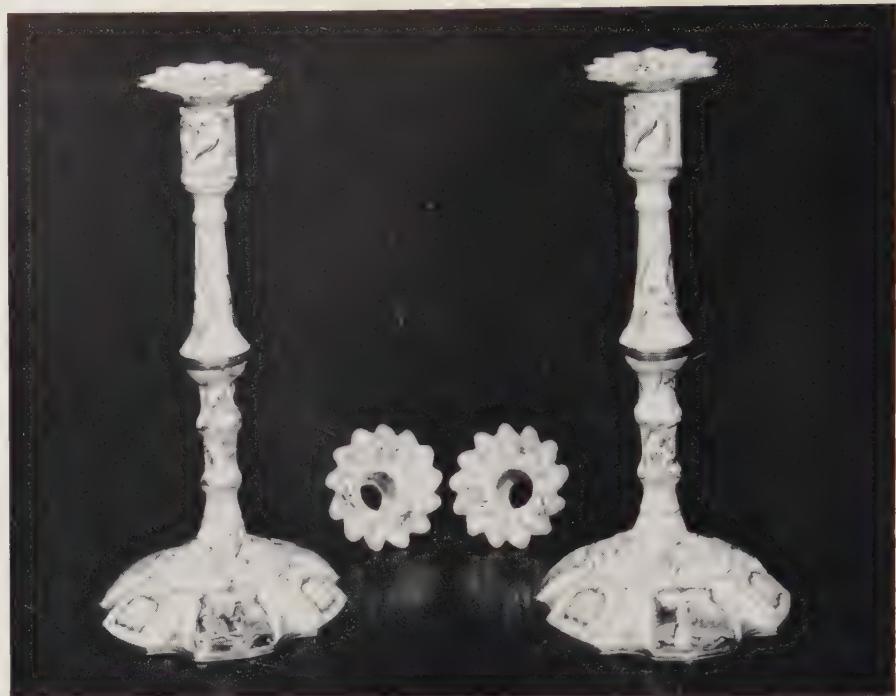
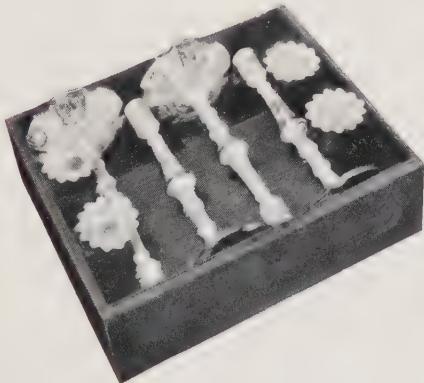
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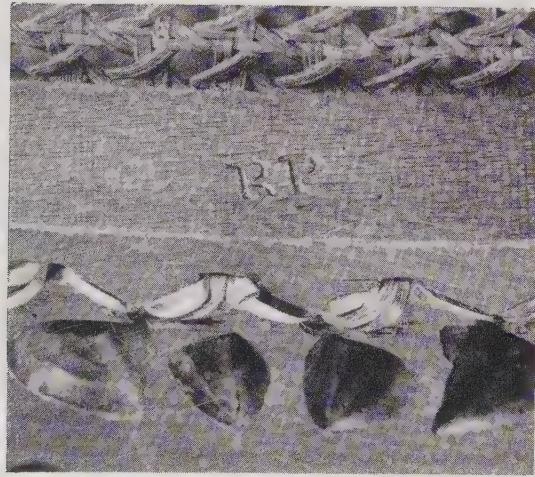
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(Above). The Saloon at Claydon. The plaster ceiling is the work of the stuccoist Joseph Rose and is picked out in white and delicate pastel shades, whilst the walls are papered in a sumptuous pale blue flock exactly copied from a mid-Georgian paper found at Lydiard Tregoze, near Swindon. The cost of the Claydon paper was borne by its manufacturers, Messrs. Cole & Son of London. The principal seventeenth-century Verney portraits hang in this room. (Right). The North Hall, a double cube room, where the visitor is confronted with the first of Lightfoot's astonishing effects. Here the walls are painted in a ripe lemon yellow, the ground colour of the frieze being apple green.



Chinoiserie in Buckinghamshire

BY JAMES LEES-MILNE

Claydon House, with some of the garden, and with an endowment, was given to the National Trust by the Verney family in 1957. Major and Mrs. Ralph Verney live in part of the house. The National Trust, with the help of the Historic Buildings Council, has carried out extensive exterior repairs and has redecorated the staterooms. These can now be seen by visitors every day except Monday.—Editor.

AS recently as 1904 a learned article in the *Burlington Magazine* was based upon the assumption that Robert Adam was the architect of the 2nd Earl Verney's additions to Claydon House. The writer, however, could not disguise his perplexity that the rooms bore not the remotest resemblance to the known works of that master: and moreover that he had found no references to Claydon among the voluminous Adam papers. The authorship of the additions remained a mystery until, in 1926, Margaret, Lady Verney discovered in the attics a bundle of letters. In four successive articles in the *Architectural Review* of that year the late Sir Patrick Abercrombie published a selection of them. In doing so he revealed the mere surname, it is true, and gave a glimpse into the eccentric personality of Claydon's eighteenth-century builder and rococo decorator. But beyond this slender contribution no further information about him has been forthcoming up to date. So we are still left somewhat in the dark about the boldest exponent of the Rococo that England has produced.

Before we meet this strange individual—Lightfoot was his name—and enquire into the sources of his amazing inspiration, a word is needed about the 2nd Earl Verney, his distinguished ancestry and the house which he inherited.

The Verneys are best known through the family letters and papers relating to the seventeenth century and the Civil War in which several of them played conspicuous parts. There was Sir Edmund, Charles I's gallant standard bearer, hacked to pieces on the Field of Edgehill. There were his no less worthy sons, Ralph who sided with the Parliament and young Edmund known to his loving brothers and sisters as Mun, who was killed fighting for the King at Drogheda. The house they were nurtured in has been much disguised by their descendants, yet the core of it remains. The Verneys, who had lived in and around Claydon since the thirteenth century, rose steadily in distinction and rank: and in 1698 Ralph's son, John, was created Viscount Fermanagh. His son, Ralph, was made an Earl in 1742.

Ralph who succeeded as 2nd Earl Verney was a very different type to his stolid and conscientious forebears. He was a man of taste and culture, but an exotic and a spendthrift. He used to drive around Buckinghamshire escorted by a troupe of blackamoors, turbaned and brilliantly appareled, who regaled him with music from silver instruments. Dissatisfied with the Jacobean, Claydon re-edified the old fashioned structure the moment he succeeded (just over one hundred years later this Georgianized portion was no less thoroughly Victorianized). Lord Verney then felt impelled to emulate neighbouring Stowe by developing Claydon into a Whig stronghold of palatial proportions. So he extended the house on the west by a long wing stretching from south to north. At enormous cost the work proceeded. The building went up and decoration of a most lavish sort was put in hand. Muddles ensued. Lord Verney quarrelled with everyone

and did not pay bills. By 1785 he was declared bankrupt and only escaped his creditors by being smuggled away in the hearse that had recently borne Lady Verney's body to the grave.

Work on the house was never finished, and when the improvident Earl was succeeded in 1791 by a niece as Baroness Fermanagh two-thirds of the new wing were deemed superfluous and promptly demolished. The remaining third, attached to the west end of the south (now Victorianized) block, contains the elaborate rococo decoration that is the subject of this article.

All the letters which Sir Patrick Abercrombie published were addressed to the 2nd Earl Verney by Sir Thomas Robinson, Baronet, a Yorkshire landowner turned architect. Robinson had married a daughter of Lord Carlisle and built additions for his father-in-law at Castle Howard. A much travelled, rather romantic, rather equivocal figure—he was mistaken in Paris once for Robinson Crusoe—he induced Lord Verney to buy shares in Ranelagh Gardens, of which he was the Board's managing director. His next step was to persuade the Earl to employ him as architect. But this meant first of all ousting another.

Robinson's earliest letter, written in June, 1768, reveals that Lightfoot was then established in Lord Verney's service and confidence. He had in fact actually built the southernmost part of the west wing, which still stands. Lightfoot appears to have been a mere carpenter-contractor by profession. But in reality he was far more than that, and most of the surviving decoration is his invention. Partly on this account Sir Thomas, who induced Verney to extend the wing to a total length of 256 ft. (with a central rotunda and on the far side a duplicate block containing a ball room), sought to discredit his rival. He was so successful that in 1770 Lord Verney dismissed Lightfoot. The fruits of Robinson's victory however were not enjoyed by him for long. The next year he, too, was discarded.

There can be little doubt that Lightfoot was difficult. He was dilatory and unbusinesslike. He made promises and did not fulfil them on time. He was bored by technical problems and showed no anxiety when one of his roofs threatened to collapse upon the workmen. Moreover he was not respectful enough to his social superiors. There was an occasion when he received Sir Thomas 'with his Hat on his head, an austere look, fierce as an Eastern Monarch, his Eyes sparkl'd fire, his Countenance angry & revengeful—did not ask me to sit down' and so forth. He had 'no small spice of madness in his composition', the Baronet concluded. He had, in fact, some elements of genius.

The present entrance to the house is through a side door which originally opened not of course from the drive, as it does at present, but from Sir Thomas's great rotunda. The visitor steps straight into the Pink Parlour. Here one sees a foretaste of the rococo splendours to come. The fairly restrained relief work over the chimneypiece is like most of Lightfoot's carving in wood. Through a door on the right the visitor reaches the first of a series of three great rooms occupying the full west front of the surviving Georgian block.

The North Hall (Nos. 2, 3 and (lower) frontispiece) is a double cube: 50 ft. long, 25 ft. wide and 25 ft. high. The walls have lately been decorated a ripe lemon yellow by the National Trust. The ceiling is painted in the same colour but in a paler tone. The enrichments of both are white and the frieze roundels are set on



1. A section of the central part of Rose's ceiling in the Saloon.



2

2. Medallion busts from the metopes of the frieze in the North Hall. Here, too, can be seen two of the four wall niches containing eighteenth-century statues of negroes.

3. The nature of the door-cases (in the Saloon), with carved baroque pediments encrusted with rococo work, is of such high quality that the designs may have been inspired or even supplied by Matthias Lock, the originator of Chippendale's plates.

4. In this extravagant pagoda-like alcove, which stands in the Chinese Room and which is all carved in wood with great vivacity, rococo detail mingles with the chinoiserie design. Note the tiny bells suspended from the roof.

5. One of the chimneypieces in the Chinese Room, carved in the same intricate style as in No. 4. The ground colour for the carved, white woodwork in this room is Chinese yellow: the walls in pink and blue.

6. 'The Tea Party', a detail of the carved wood group inside the alcove seen in No. 4.



3



4



5



6



7. The staircase is one of the marvels of Claydon and of the mid-Georgian age and is a masterpiece of anonymous joinery unexcelled in England. The treads and risers are beautifully inlaid with holly, ebony and ivory. The National Trust has painted the walls seen in a pink biscuit and the plaques Wedgwood blue. The moulded reliefs are in white.

style which Lightfoot had adopted in the North Hall (frontispiece lower) and No. 2).

The texts from which Lightfoot took his patterns are fairly apparent. Ever since the young William Chambers had sailed as 'supercargo' on a Swedish vessel to China in 1748-9, and returned, his head teeming with the art of that remote country, England had been captivated by the vogue for *chinoiserie* decoration. The publication in 1754 of Chippendale's *Director* offered cabinet makers and decorators new designs based on French *rocaille* and a smattering of the oriental. Similar pattern books quickly followed suit. The same year Edwards and Darly issued their *Chinese Designs*, in which naturalistic and Chinese motives predominated. George Edwards was a distinguished ornithologist who had already published a *History of Birds*, and Mathias Darly had done many of the more naturalistic plates for Chippendale's book.

That Lightfoot derived his inspiration for the astounding Chinese room upstairs (Nos. 4, 5 and 6) from Edwards and Darly's book, in which pagodas feature, is more probable than conjectural. The Claydon room is a rare case of one of these mid-eighteenth century decorative fantasies which are found often enough in text books of the period, actually executed. The wall facing the windows is almost covered by an extravagant pagoda-like alcove (No. 4), entirely of carved wood down to the tiny bells suspended from its roof. They may once have been gilded. The National Trust have left them and all the carved relief work white against a ground of Chinese yellow. The walls have been painted coral pink. The pair of chimneypieces and the doorheads are carved in the same intricate manner as the pagodas. Some of the Chinese bamboo furniture is doubtless contemporary with the room.

The blue Gothic Room, with its three pink ceiling domes of Strawberry Hill flavour, and the adjacent bedroom where Florence Nightingale stayed (her sister Parthenope was married to Sir Harry Verney, 2nd Baronet) may also be the offspring of Lightfoot's rococo brain. That the splendid Staircase (No. 7) was there is indication but not proof in Sir Thomas Robinson's correspondence. The staircase is in any case one of the marvels of the mid-Georgian age, and a masterpiece of joinery unexcelled in England. The mahogany treads and risers are inlaid with holly, ebony and ivory. The ironwork balustrade is so delicately wrought that the ears of corn which mingle with the trellis rustle with the vibration of feet mounting and descending. Over the well a glass dome is carried on a frieze of putti, again carved in wood. The beautiful Wedgwood medallions, painted blue and white against the pink biscuit walls are certainly the work of Rose.

After Lightfoot's dismissal in 1770 the decorative work at Claydon lingered on for another thirteen years. We may be fairly sure that from the hands of Robinson's two protégés, William Dunn and Bernato Bernasconi, the character of the vanished rooms was appropriately magnificent—but chaste.

an apple green ground. It is in this room that we are confronted by the first of Lightfoot's astonishing effects. The superb doorcases (No. 3), with carved baroque pediments, are literally encrusted with *rococo* work of very high quality indeed. So, too, are the four wall niches crowned with those predatory birds so typical of this particular style. The ceiling compartments are decorated with boys carrying guns, martial trophies in high relief and the 2nd Earl's coronet and cypher. All are of carved wood.

Sir Thomas Robinson was, or at least professed to be, horrified by what he found. 'Mr. Lightfoot's design for finishing the great eating-room [as it then was] shocked me so much and is so much the ridicule of all who have seen or heard of it . . . that it would be want of friendship . . . not to acquaint you thereof', he protested to Lord Verney. 'With regard to the Saloon and Drawing Room [now Library]', he went on, 'they are not so bad and their absurdities might be easily remedied'. A glance at the adjoining Saloon (frontispiece, upper) now papered with a sumptuous pale blue flock, with its comparatively restrained ceiling design, traditionally coffered coves and its rich but classical doorcases within Corinthian portals, and at the Library, similarly but still more soberly treated, will explain the Baronet's indignation. The style of these rooms was clearly more acceptable to one whose tastes had matured under the influence of Lord Burlington's Palladianism. Besides, both ceilings were of plaster (No. 1) and were executed by the popular stuccoist, Joseph Rose, who, like the Baronet, was also greatly exasperated by Lightfoot. What Robinson could not stomach was the new fangled, licentious



I. An 'elegant summerhouse' added in the 1770's by the 1st Duke of Northumberland on the site of the old Prior's Tower at Hulne Priory near Alnwick Castle, Northumberland.

Adam Gothic

BY JOHN FLEMING

VERY few examples of the Adam brothers' neo-Gothic style have survived. A ceiling and chimney-piece at Strawberry Hill; the interior of Croome Church and of St. George's Episcopal Chapel at Edinburgh (now a plumber's showroom); two chimney-pieces, a lectern and a chair at Alnwick Castle, Northumberland (No. 2)—such are the somewhat egregious fragments on which an appreciation of Adam Gothic must now depend. Any addition to this rare section of the Adam *oeuvre* will therefore be of interest to historians of architecture. But the two small buildings in the Park at Alnwick which are here published for the first time¹ are of particular importance, for they were designed by Robert Adam for the Duke of Northumberland in the 1770's and are thus contemporary with and closely related to his magnificent neo-Gothic interior decoration at Alnwick Castle which was almost completely destroyed in 1855 to make way for the existing Italian decor. Adam's work at Alnwick was described in a guide-book of 1822 as being 'in the gayest and most elegant style of Gothic architecture' and some notion of its sophisticated charm may be obtained from the original designs which are preserved at Alnwick and at the Soane Museum in London.² His buildings in the Park are, of course, much less elaborate and ambitious essays in neo-Gothic. Yet they display his light and confident handling of the style more clearly than any other surviving example. Furthermore they make it easier to visualize his lost masterpiece of interior decoration inside the Castle itself.

On the bank of the river Aln about two miles north-east of Alnwick Castle stand the ruins of Hulne Priory which is thought to have been the first, or one of the first, Carmelite foundations in England. According to Fuller it was founded by one Ralph Fresborn who accompanied Richard, Earl of Cornwall, to the Holy Land and to whom the site of Hulne Priory was granted in 1240 by William de Vescy, Lord of Alnwick. Little is known of its subsequent history until it was bought in 1755 by Sir Hugh

Smithson, later 1st Duke of Northumberland and Robert Adam's lavish patron at Syon House and Northumberland House in London. For the next twenty years the Duke appears to have left Hulne Priory as a romantic ruin in the park. But when the castle had been Gothicised to his, or rather to his 'junketacious' Duchess's, satisfaction, he embarked upon various improvements to the mediaeval priory. First he added an imposing gateway, dated 1777, on the east side of the priory precincts (No. 5) and this was soon followed by an elegant summerhouse on the site of the old Prior's Tower (No. 1). Finally he constructed a charming neo-Gothic saloon on the first floor of the fifteenth-century Lord's Tower. (Nos. 6, 7 & 8). The authorship of these spirited essays in eighteenth-century mediaevalism is not certain, but it seems likely that 'Capability' Brown was responsible for the exteriors and Robert Adam for the interiors. Brown and Adam had already collaborated in this way at Croome Church: and, of course, Brown was laying out the Park at Alnwick in the 1760's when Adam was reconstructing and Gothicising the castle. Moreover, several exterior features of the summerhouse at Hulne Priory are very reminiscent of Brown's neo-Gothic manner, notably the niches and rather heavy castellation which are almost identical with similar features on his neo-Gothic bathhouse at Corsham.³ The interiors are, however, very obviously by a different hand, and Robert Adam's connection with the Priory is established by an account rendered to the Duke of Northumberland by Messrs. R. and J. Adam which is headed 'Hahn Abbey' and dated 18th June, 1778.⁴ This account reads: 'To a section of 4 sides of a Room in the Gothic stile. To a design of a ceiling for said Room. £17.17.0.' Unfortunately these designs are not preserved among the Northumberland papers, but an office copy of the ceiling is among the Adam drawings at the Soane Museum.⁵ This drawing (No. 4) is inscribed 'Ceiling for Room in Hahn Abbey. Adelphi 18 June 1778', and 'a shaded copy given to the Duke...' Although this design was not executed, there can be little doubt that the exquisite stucco decoration in the saloon of the Lord's Tower and in the adjoining summerhouse were



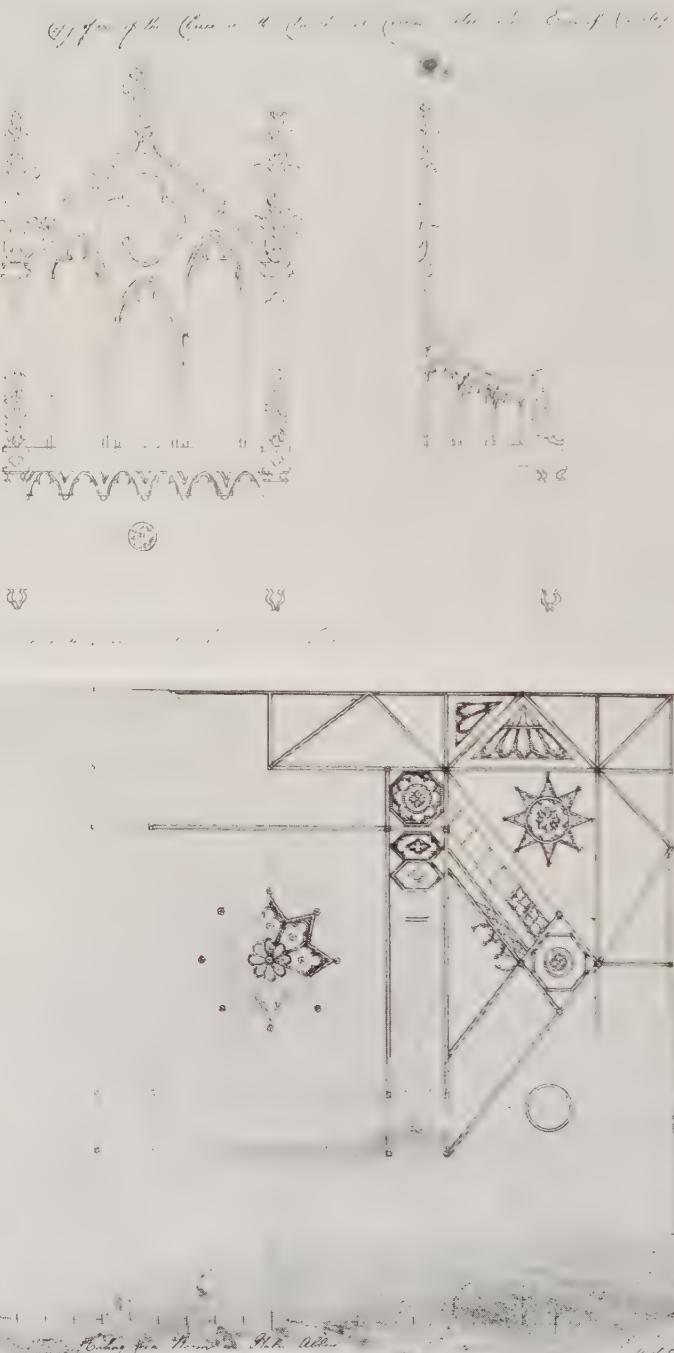
2. One of the few extant survivals of the Adam brothers' neo-Gothic style: a chair at Alnwick Castle.

3. A design, prepared for the Earl of Coventry, for chairs in Croome Church; a drawing now in the Soane Museum.

4. Another Adam drawing in the Soane Museum: 'Ceiling for Room in Hahn Abbey. Adelphi 18 June 1778'.

for 'Parts at large for the execution of Briesly Tower. Upper Cornice, Capitals, Base and Panels etc., total of 27 parts £21.17.6, and on the 28th May, 1779, they supplied further detailed drawings 'of doorways etc. for Briesly Tower'.¹⁰ Not content with detailed drawings, Adam also had various features modelled in plaster by Messrs. Rose under his supervision in London. These plaster models were then sent up to Alnwick for copying in stone by the masons.¹¹ There can be no doubt therefore that this extraordinary and exotic construction, which few would have the temerity to attribute to Robert Adam on stylistic grounds, does in fact represent his late neo-Gothic manner.

Two further buildings near Alnwick, erected by the 1st Duke of Northumberland in the 1770's and 1780's, should be mentioned here in connection with Hulne Priory and Brislee Tower. These are a castellated Observatory on Ratcheugh Cliffs about one mile



designed by Adam and perhaps executed by the well-known firm of stuccadors Messrs. J. and J. Rose⁶ who had been frequently employed by Adam inside Alnwick Castle. Messrs. Rose were also connected with the second building in Alnwick Park designed by Adam: an extraordinary, outlandish-looking folly on the hill opposite Hulne Priory called Brislee Tower (Nos. 9 & 10).

'Descending from the sweet retirement of Hulne Abbey to the vale beneath,' wrote Mackenzie in his *View of Northumberland* of 1825, 'the road crosses a ford opposite the abbey, and winds up the mountain, which at every step displays new and beautiful views, till it enters the woods at a gate near the summit, where the path leads to a tower erected upon Brislee Hill. The design of this tower is the most elegant imaginable, and it is finished in the highest and most splendid style of masonry.' He adds, however, in a footnote, that the Tower 'though executed not quite agreeably to the pure principles of architecture, is extremely beautiful. The original model was, it is said, made of pastry by a French cook. His grace was so pleased with the ingenious design when placed upon his table, that he ordered all the proportions to be strictly observed in erecting this tower, which was built under the able directions of the late Mr. Matthew Mills, mason, of Alnwick'. This charming addition to architectural mythology was perpetuated by Parson and White in their *Gazeteer* of 1827, though they added a cautionary note to the effect that the pastry-cook may have made the Ducal cake *after* the Tower was built so as to please his employer. Brislee Tower was in fact designed by Robert Adam and his drawings for it are preserved both at Alnwick and in the Soane Museum, London⁷ (No. 11).

Mackenzie may well have been correct in saying that Matthew Mills⁸ was the mason in charge of the actual building, though one might have suggested Vincent Shepherd⁹ as a more likely candidate for this honour. Whoever the local mason may have been nothing was left to his fancy; for Robert Adam took exceptional pains to ensure that his designs were faithfully and correctly executed in every detail. Separate drawings of every feature were sent to Alnwick—an account dated 1778 between the Duke of Northumberland and Messrs. R. and J. Adam was



5

5. (Above). Twenty years after buying the ruins of the Carmelite Hulne Priory, near Alnwick Castle, in 1755, the 1st Duke of Northumberland added this imposing gateway, dated 1777. 6, 7 & 8. The Duke also constructed a charming neo-Gothic saloon on the first floor of the Priory's fifteenth-century Lord's Tower. These are three features of it. Note Adam's feigned window (No. 6).



6



7



8

to the South East of Alnwick, and a Gothic shooting box at Keilder, now occupied by the Forestry Commission. Neither of these can be ascribed to Adam but it seems probable that Ratcheugh Observatory may have been loosely based on one of his designs. In November, 1783, the Adam brothers supplied the Duke with an 'elevation and plans of a building proposed to be erected upon the top of a rock near Alnwick Castle'¹² and office copies of these drawings show a castellated eye-catcher of the same type as Ratcheugh Observatory though much larger and more elaborate. There are no drawings connected with the shooting box at Keilder either at Alnwick or in the Soane Museum. Nor is there any mention of it in the Duke's accounts with the Adams. According to a manuscript description of Keilder by Charles Wilson,¹³ the Duke went there in 1771 and 'fixed on the spot to erect a castle for the convenience of moor shooting, which was begun in 1772 and finished in 1775. . . . In August 1779 he passed three weeks at the castle when a dance was given to the rustic swains and nymphs, with ribbons to the latter. In 1780 the East part of the castle was built and soon after it the west part to an equal height. The stable block to the north was built some years later'. In view of the date it may be that 'Capability' Brown was consulted about this building, but there is no evidence for ascribing it to him.

Do these extravaganzas at Alnwick—Brislee Tower and the interiors at Hulne Priory—alter our estimate of Robert Adam's contribution to the neo-Gothic movement? His work in this style has usually been ignored or dismissed as an unfortunate, perhaps even a reprehensible, aberration of taste. Sir Kenneth Clark in his *Gothic Revival* wrote that although Adam made a drawing of Winchester Cross in his youth there is no evidence that he showed any love of Gothic in his maturity. And he went on to suggest that whenever he strayed from the narrow path of neo-classicism he was sacrificing his artistic convictions to fashion. This is perhaps too harsh a judgement. His work at Alnwick certainly reveals little understanding of the principles of Gothic architecture (the truly Gothic relationship of door to window, or feigned window, at Hulne Priory (No. 6) is almost certainly unintentional) and it seems clear that he always remained a Goth of Batty Langley vintage. But that he neither disliked nor despised the style is equally clear. Indeed there is evidence of an ardent and life-long interest in Gothic buildings. His youthful attitude to Gothic was probably determined by that prevailing in the archaeological circle at Edinburgh in which he was brought up—the circle of which Sir John Clerk and Alexander Gordon were the principal ornaments and which could also boast of William Stukeley and Roger Gale. These men were 'Romans'. They began by despising Gothic but later relented, and Sir John Clerk even went so far as to preserve and restore Rosslyn Chapel, that fantastic and exotic building of almost Hindoo extravagance: (would it be too far-fetched to suggest that Robert Adam's youthful memories of Rosslyn came back to mind when he was working on Brislee Tower?). Robert Adam carried his interest in Gothic to Italy where he made sketches of mediaeval as well as classical details, to the dismay of his tutor Clérisseau.

Fewer instances of Robert Adam's enthusiasm for Gothic are recorded after his return from Italy. Yet a significant item appeared in the sale of his library after his death: 'Lot 2. A ditto (large parcel) of drawings and engravings of Gothick architecture and antiquities'. James Adam shared to the full his elder brother's interest in Gothic and his letter to Allan Ramsay urging him to complete his projected history of Gothic architecture is well known. James Adam told Ramsay that he expected to profit much from this book.



9

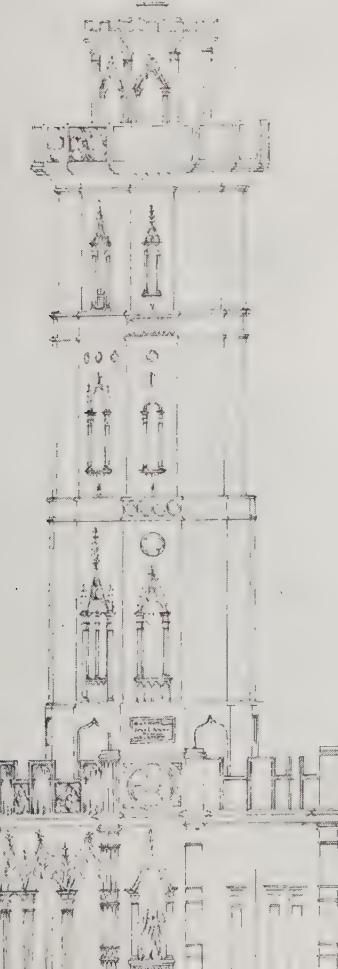


10

It seems unlikely, in view of this and other evidence which there is no space here to produce, that the Adam brothers approached their neo-Gothic work in a flippant or merely time-serving spirit. Robert Adam probably took his Gothic vocabulary as seriously as his classical—and he allowed himself equal liberties with it. Indeed he would, on occasion, as at Brislee Tower, skilfully mix the two together to give the cognoscenti an unexpected *frisson* of learned delight, just as J. N. Comper did more than a century later: or he would bring two Gothic motifs together in some surprising conjunction, as when he pierced the Brislee castellations with window-tracery. Such tricks do not imply any disrespect for the style in which he was working. He juggled with classical motifs in exactly the same way. But perhaps the most convincing proof of Robert Adam's appreciation of and delight in Gothic architecture is the supreme elegance and grace which he attained in the style. Did he ever invent a classical doorcase so exquisite and yet so simple as those in the Gothic style at Hulne Priory? Or did he ever conceive a cornice so elegant as that composed of demi-pendants lightly fretted with Gothic tracery?—a motif whose enduring charm compelled the admiration and emulation of Sir John Soane.

9, 10 & 11. The well-known firm of stuccadors, Messrs. J. and J. Rose, were frequently employed by Adam inside Alnwick Castle. They were also connected with a building in Alnwick Park designed by Adam: the extraordinary, outlandish-looking folly, on the hill opposite Hulne Priory, called Brislee Tower. Adam's drawings for this extravaganza in the 'most splendid style of masonry' (the original model for which was said to have been made of pastry by a French cook) are preserved both at Alnwick and in the Soane Museum, London.

II



NOTES

¹ I am indebted to his Grace the Duke of Northumberland for permission to reproduce photographs of these buildings and to publish extracts from the Northumberland Papers at Alnwick Castle. I am also indebted to the Duke for his help in tracing Adam work at Alnwick.

² An engraved view of one of the eighteenth-century Gothic interiors is reproduced in the *Proceedings of the Society of Antiquaries of Newcastle-upon-Tyne*, iii, 1887-8, p.83. According to F. R. Wilson (*ibid* p.84), 'when the castle was restored (in the mid-nineteenth century) one room, the breakfast room, was left in the state in which it was when it came out of the hands of the architects employed by the first Duke in order to show the style of decoration which had been adopted throughout the whole building.'

It appears that the castle had been Gothicised, presumably by Paine, before Robert Adam was called in. John Adam, in a MS. account of a 'Jaint into England' in the spring of 1759, wrote: 'to Alnwick & staid all night, in order to see the Reparations & additions making by the Earl of Northumberland upon that Princely Pile. The diningroom & drawingroom that he has fitted up are all extremely noble & elegant in the Gothick taste, but the drawing room pleased me most, at least it struck me with that idea. The ornaments of both these rooms on walls & ceiling are done in very good Gothick stile of stucco. My Lady's Bed Chamber, Dressing Room &c. are very suitably finished. These are all in the old building.' (Blair Adam Papers, quoted by kind permission of Capt. Charles Adam R.N.).

³ See D. Stroud: *Capability Brown* (1957) p.70 and plate 209. For Brown's work at Alnwick see *ibid* p.140-141, where Miss Stroud prints an extract from a letter of Walter Stanhope dated 1774 in which he mentions Hulne Priory at the end of an enthusiastic description of Brown's improvements to the Park. Stanhope wrote that the Priory 'now forms a curious ruin and a menagerie'. This would appear to lend some slight support to the suggestion that Brown was responsible for the exterior work at Hulne in the early 1770's. (Stanhope's letter is printed in full by A. M. W. Stirling in *Annals of a Yorkshire House*, 1911). I am indebted to Miss Stroud for her advice and generous help in this matter.

⁴ Northumberland Papers at Alnwick Castle, U.I.46.

⁵ Adam Drawings, Vol. V, No. 74.

⁶ An account dated 1779 from Messrs. Rose for £56.11.4 for plasterwork at Alnwick is among the Northumberland Papers (U.I.46) but the account is not, unfortunately, itemised.

⁷ Two elevations and a section are at Alnwick Castle and there are three plans, two elevations and a section among the Adam Drawings at the Soane Museum: Vol. XIX, Nos. 156-158.

⁸ A drawing in the R.I.B.A. Library, Salvin Collection, is inscribed in Salvin's hand 'Alnwick Castle. Sketch (full size) of the Bottle containing the inscription on vellum. This castle was built by Matthew and Thomas Mills, Master Masons, in the year 1764, which was found in the thickness of the staircase tower, October 16, 1854.'

⁹ Vincent Shepherd (c. 1750-1812) of Alnwick was employed on the Gothicising of Alnwick Castle. He is said to have united 'the powers of execution with those of design' and in the Gothic style was 'without rival in the County of Northumberland.' See H. M. Colvin: *Biographical Dictionary of English Architects* (1954) p.540.

¹⁰ Northumberland Papers at Alnwick Castle, U.I.46.

¹¹ This interesting and unusual account reads: 'Jos & Jos. Rose for Modelling, casting and Trimming two half-Capitals to be done in stone at Briesly Toiver, an ornament. Plaisterer 7½ days, a boy casting and trimming the leaves 4 days, fine plaster, £3.4.4. (Northumberland Papers at Alnwick Castle U.I.46).

¹² Northumberland Papers at Alnwick Castle U.I.46.

¹³ Northumberland Papers at Alnwick Castle W.I.30.



The Eighteenth Century and after

An Exhibition in aid of the Imperial Cancer Research Fund

BY ANDREW GRAHAM

THE inspiration for the important exhibition now in progress at Messrs. Leggatt Brothers in St. James's Street, London, was provided by Mr. Harry L. Fison who has generously loaned the whole of his collection to be included in it.

The title 'The Eighteenth Century and After' sets off an interesting train of thought: What do we mean, in terms of British Painting, when we say 'The Eighteenth Century'? And for how long may it be said to have continued after 1800?

A first glance at this selection of pictures suggests that perhaps Bonington's short life-span (1801 to 1828) provides a clue. His radiant seascape (No. 8) painted when the new century had already run a quarter of its course, might stand as a symbol of the Golden Age before the smoke from the factory-chimneys clouded the horizon.

Precise dates are often an unreliable guide to styles in painting. There are always time-lags to be considered and pictures painted in a consciously nostalgic manner. Nevertheless it is interesting to see how happily Frith, an eminent Victorian if ever there was one, takes his place here not only with Morland, but with Constable and even with Gainsborough and Wilson. Although, as the title of the picture indicates (No. 9) Frith was not on this occasion recording the contemporary scene, it is, even so, remarkable, when one remembers that it is not yet fifty years since he died, that he should be so much at home in this company.

With notable exceptions, some of which will be mentioned, the emphasis in this exhibition is on artists born before 1800, whose work, whether or no it was done within the eighteenth century, is distinctively pre-Victorian. Such, for instance, are the Gainsborough (No. 2) and the Wilson (No. 1). Whereas the Gainsborough, for all its precise title *Hedingham Castle, near Sudbury*, clearly shews its classical origins, and might as fitly be called 'A Landscape with a Ruin', the Richard Wilson *House by a River*—a true brainchild of the father of English landscape-painting—is purely English and has no decorative Italianate accessories. This is a picture which leads logically to Constable.

Nos. 6 and 7 shew two of the types of landscape which Constable loved to paint: No. 6 an impression of a particular piece of the English countryside at a particular moment in time; No. 7, the English scene in all its summer glory. Both are essentially English pictures owing little direct allegiance to their classic French and Flemish predecessors.

I have suggested that Bonington provides a link in time between the eighteenth century and what was to come. Yet it is of course Turner, not only by his longevity but by all his magnificent variety, who truly spans the centuries. Here he is represented by *A Rocky Landscape with Cattle* (No. 5), by the Bridgewater Seapiece, lent by Lord Ellesmere, and by a series of most interesting paintings done in that special medium, part-oil part-watercolour which was prepared for him by A. B. Johns. These have been loaned by the Hon. Arthur Gore.

Almost exactly contemporary with the Turner illustrated here is the Girtin landscape (No. 4), a painting of special interest, derived from a 'picturesque-classical' etching in a style far removed from Girtin's own. It was painted in Paris in the last year of his life.

The two last pictures here illustrated (Nos. 10 and 11) give the touch of piquant contrast which is needed: Burne-Jones' *St. George and the Dragon*, an exotic which flowered in the conservatory while Frith was flourishing in the garden; and Millais' straight portrait of his daughter Effie.

This is much more than just 'an interesting Exhibition'. It is fascinating to see the result of assembling a collection which not only bridges the centuries, but also spans the gap between that which is in every sense eighteenth century and that which, for want of a better phrase, we call Victorian. With the exception of the Burne-Jones, a painting essentially removed from the main stream, such as may be found in any age, all the pictures here shewn provide evidence of genuine continuity and shew how fitly certain Victorian paintings can take their place beside their august predecessors of a hundred years before.



2

1. Richard Wilson (1714-1782). 'A House by a River'. Oil on canvas, $20\frac{1}{2} \times 39\frac{1}{2}$ inches (Major D. A. Stirling). A piece of pure landscape-portraiture, comparable with his paintings of Syon and Tabley, and unadorned with classical 'properties'.

3



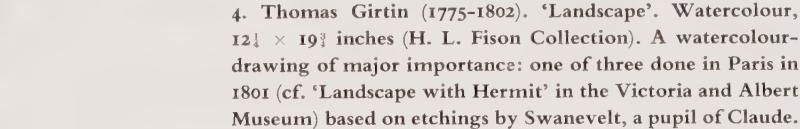
2. Thomas Gainsborough (1727-1788). 'Hedingham Castle near Sudbury'. Oil on canvas, $16\frac{1}{2} \times 22$ inches (H. L. Fison Collection). An interesting picture in Gainsborough's earlier style shewing one of the architectural relics of his country. In contrast to the Wilson (No. 1), this is an essentially classicized landscape.



5

5. J. M. W. Turner (1775-1851). 'A Rocky Landscape with Cattle'. Oil on canvas, 10×12 inches (H. L. Fison Collection). An unusual aspect of this painting is its size. Though in conception it resembles in many ways a Turner watercolour, it is in fact a finished oil-painting and not a sketch for something bigger. Painted in 1802, a year after the Bridgewater Seapiece, which is also in the present exhibition.

4



4. Thomas Girtin (1775-1802). 'Landscape'. Watercolour, $12\frac{1}{2} \times 19\frac{1}{2}$ inches (H. L. Fison Collection). A watercolour-drawing of major importance: one of three done in Paris in 1801 (cf. 'Landscape with Hermit' in the Victoria and Albert Museum) based on etchings by Swanevelt, a pupil of Claude.



6. John Constable (1776-1837). 'A View in Sussex'. Oil on board, $9\frac{1}{2} \times 15\frac{1}{2}$ inches (H. L. Fison Collection). Referring to Sussex in a letter (quoted by the Hon. A. Shirley in his Edition of Leslie's Memoirs), Constable writes: 'I have never seen such scenery as your country affords; I prefer it to any other for my pictures'.



7. John Constable (1776-1837). 'Dedham Mill'. Oil on canvas, 28×35 inches (M. Bevan, Esq.). This picture closely resembles the painting in the Victoria and Albert Museum with the same title. Minor details apart, the principal difference is the omission of the sailing-barge in the left foreground which is a prominent feature of the Museum version.



8. R. P. Bonington (1801-1828). 'The Fishmarket Boulogne'. Oil on canvas, 31×47 inches (The Hon. Colin Tennant). A very important picture. Illustrated in 'R. P. Bonington' by Dubuisson, who describes it as being 'among the most remarkable of his peaceful pictures'.



9. W. P. Frith (1819-1909). 'An English Merrymaking in the Olden Times.' Oil on canvas, 44½ × 73 inches (Sir Richard Proby Bt.). Frith painted this picture when he was twenty-eight. Turner said of it: 'it is beautifully drawn, well-composed and well-coloured'. It is a 'costume-piece' in which some of the figures seem to echo Reynolds or even Lancret.



9



10

10. Sir Edward Burne-Jones (1833-1898). 'St. George and the Dragon'. Oil on canvas, 82 × 25½ inches (The Lord Wharton). Frankly an exotic flower in these surroundings, and yet as English in its way as the two other pictures by contemporaries of Burne-Jones illustrated on this page. The difference, after all, was purely one of technique.

11. (Below). Sir J. E. Millais (1829-1896). 'The Minuet'. Oil on canvas, 46½ × 34½ inches (Sir Richard Proby Bt.). For once—and how welcome it is—a straight portrait untainted by any cloying sentiment. One feels instinctively what a delightful little girl Effie Millais must have been.



83



A Dinner Service by Biennais at the Rijksmuseum

BY SERGE GRANDJEAN Assistant au Musée du Louvre

AS we admire this *ensemble* of silver-gilt,* in which the metal workmanship reveals the masterhand of a goldsmith of incomparable skill—this is demonstrated not only in the sculptural details but in the admirable alternation between polished and dull surfaces—we recognise in it a survival of the great traditions of eighteenth-century French art. These precious objects, now returned from Russia, are moreover the clearest proof of the extent of the radiation of Parisian art in the time of the First Empire. The prestige enjoyed by French art is easily explained by the Napoleonic conquests, which so often extended the French frontiers, and this prestige imposed itself naturally throughout Europe at the time of the creation of new territories. These were soon to be transformed into provinces or principalities, such as the Confederation of the Rhine, the Viceroyalty of Italy, and the Kingdoms of Spain and Holland. Not only did the material exchanges and cultural relations facilitate French expansion during the first years of the nineteenth century, but they also clearly established the supremacy of the decorative arts of Paris in countries which had contracted what appeared at the time to be solid alliances with Napoleon. From that time on the great families and the chief personages of Europe were proud to give their orders to the best Parisian goldsmiths, thus imitating the members of the Napoleonic Court and the Imperial *noblesse*. This resulted in overflowing activity and a greatly increased prosperity for the workshops of Auguste, Odiot, Biennais and other leading gold and silversmiths.

As long as the power of the French Empire lasted the best work of these artists was despatched to the four corners of Europe: from neighbouring Holland (where King Louis Napoleon served as intermediary) to far off Russia. In spite of its distance, geographically, and the events of 1789, Russia had always remained open to French influence. The Czar Paul I who reigned over Russia from 1769 to 1801, was the son of the famous Catherine He showed a genuine admiration for the young Napoleon and from this time onwards the Napoleonic influence was clearly felt in the Russian Imperial family. This was especially felt by Paul I's successor, his son Alexander I, the 'mystic Czar', the man

1. A motif used by Martin-Guillaume Biennais in his great Maria Feodorovna dinner service, eight pieces from which are in the Rijksmuseum.

of Tilsit and Erfürth, who was first the ally and then the rival of Napoleon.

The Princess Dorothy of Würtemburg became Paul I's second wife in 1776, and thenceforth took the name of Maria Feodorovna, which she continued to bear during the reign of her son Alexander. This Empress is of particular interest to us because she featured among the principal clients of Biennais, Napoleon's official goldsmith. In fact a whole table service in silver-gilt, one of the largest ones made at that time, was sent to her in Russia from Paris. The very composition of the service indicates its great importance. It totalled more than a thousand pieces, which are known to us through an inventory of silver preserved in the old Russian Imperial Palaces:

1 wine decanter
3 coffee jugs
3 tea pots
3 cream jugs
2 sugar dishes
fruit baskets
96 spoons
100 ice spoons
50 dishes of various sizes
299 plates
2 candlesticks
600 <i>couverts</i> and knives etc. ¹

Today Maria Feodorovna's service is widely dispersed, as a result of sales ordered by the Soviet Government between the two world wars. There may yet be some pieces in the public collections of Leningrad and Moscow. The pieces which are known to us today belong to various private collections, chiefly those of Mme D. David-Weill in Paris, and the late Dr. Ricardo de Espírito Santo Silva of Lisbon (see *The Connoisseur*, A.D.F. Issue). We are familiar with the set which belonged to this great Portuguese connoisseur; for it was exhibited in Paris during the recent exhibition of 'Treasures of Goldsmiths' work from Portugal'.² Moreover a large circular silver-gilt tureen with handles, bearing the crowned monogram of the Empress and the name of Biennais and, fully engraved³ has also appeared in a public auction in Paris.

There are also the eight pieces which the Rijksmuseum has the good fortune to possess, and which belong to the same service all made for Maria Feodorovna: a pair of large dishes on stands, a coffee pot, a milk or cream jug, a preserve pot, two tureens on pedestals and a large shallow dish with handles (see illustrations).

¹ Foelkersam: *Inventaire de l'argenterie conservée dans les gardes-meubles des palais impériaux: Palais d'Hiver, Palais Anitchkov et Chateau de Gatchina*. St. Petersburg, 1907, vol. I, p. vi (A certain number of the 600 'couverts and knives' were executed by a goldsmith contemporary with Biennais, François-Dominique Naudin).

² Exhibition at the Musée des Arts Décoratifs de Paris, November, 1954—January, 1955. Catalogue No. 475.

³ Galerie Charpentier, Paris, 10 December, 1951. Catalogue No. 76.

* Reproduced by courtesy of the Rijksmuseum, Amsterdam, from that Museum's *Bulletin* (January, 1957, No. 4).



2

3



2(a)

2(b)



2. Silver-gilt cream jug (Rijksmuseum) from the Maria Feodorovna service. 2(a). Design for a cream jug, attributed to Charles Percier. Musée des Arts Décoratifs Library. 2(b). Cream jug from the tea service which belonged to Napoleon I, 1810. The Louvre.

3. Silver-gilt preserve pot (Rijksmuseum) from the Maria Feodorovna service. Note the little Bacchanal surmounting the cover, as in Nos. 3(b) and 5. 3(a). A design attributed to Percier, the architect who provided many of the designs which Biennais fashioned in silver. Musée des Arts Décoratifs Library. 3(b). A preserve pot which originally belonged to Queen Hortense. Puiforcat Collection, the Louvre.



3(a)

3(b)





4. Silver-gilt, triple-footed coffee pot (Rijksmuseum) from the Maria Feodorovna service. Note the decorative differences between this and No. 4(a): a coffee pot which belonged to Napoleon I's tea service, 1810. The Louvre.



5. A silver-gilt tureen (Rijksmuseum) on pedestal from the Maria Feodorovna service and bearing her monogram in three places.



4

4(a)

All these pieces, of the best quality silver-gilt, bear the monkey *poinçon* of Biennais, and the official marks and letters for the years 1809—1819.⁴ Some of them bear also the mark of a woman's head set in an oval, which seems to have been used in Paris after 1797.⁵

According to these goldsmiths' marks the service must have been made between 1809 and 1819: most probably about the year 1815 which saw the fall of the Napoleonic power but not the suppression of French hegemony in the fields of art and literature. But in what year was the work despatched to Maria Feodorovna in Russia? Only Biennais' own records regarding this immensely important consignment of silver, could reveal this date. It would indeed be of exceptional interest to consult these papers, which must still exist in the ancient Russian Imperial archives, and which would contain, amongst other information, the prices paid for the various objects of the Empress's service.

The maker of this service, Martin-Guillaume Biennais, is less known to us than his work, in spite of the excellent reputation which he left, and the popularity which he still enjoys today. We know, however, that he was born in a little Norman parish of Lacochère (Orne) on the 29th April, 1764, and that he died on the 26th March, 1843. About the year 1789 he set up his workshop in Paris. Indeed it was in the Rue St. Honoré itself, under a sign-board which was to become world famous, the *Singe Violet*. According to a persistent legend, General Bonaparte, when on the point of leaving for Egypt, begged Biennais to give him credit in the acquisition of a travelling *nécessaire*. Hence the rapid rise of this particular goldsmith and his prodigious good fortune, which was to eclipse even that of his senior, Henri Auguste, while his reputation was to equal that of his rival Odiot.

The workshops of the *Singe Violet* specialised in its initial stages in very varied yet intricate work. This consisted mostly of small objects: *tablettierie* and cabinet work. Later it went in for sumptuous tableware, without however excluding swords,

⁴ Marc Rosenberg: *Der Goldschmiede Merkzeichen Berlin*, 1928, 3rd Edition, IVth Vol. Nos. 6770, 6573, 6588.

⁵ Marc Rosenberg, *op. cit.*, No. 6558.



6. One of a pair of large, silver-gilt dishes on stands (Rijksmuseum) from the Maria Feodorovna service.

plaques, crosses for Orders, tobacco boxes, etc. In fact, their greatest claim to fame was in the creation of the regalia which was used at Napoleon's coronation in Notre Dame in 1804.

Let us now consider the Biennais pieces displayed in the Rijksmuseum. The pure, well-proportioned forms seem to be beyond that of a normal goldsmith's conception. In fact they were undoubtedly used by Biennais from designs drawn expressly for him with an architect's admirable precision; hence the traditional attribution of the designs to Charles Percier. These designs are now for the most part assembled in a collection belonging to the Musée des Arts Décoratifs, and have been photographed and published in an album edited by that museum.⁶ We find here the graceful cream jug (No. 2(a)), with its handle partly formed of a winged female body, and the imposing covered preserve pot (No. 3(a)), with its three proud Caryatides facing outwards from the central stem, which they touch with the tips of their wings. When we compare these two designs and the silver-gilt objects for which they were executed, we see that Biennais respected the artist's original conception and made no attempt to interpret it or modify it according to his own taste, as the craftsmen of preceding centuries had usually done. Biennais very wisely contented himself with a scrupulous reproduction of the designs which were so admirably suited to his skill and to his technique.

The Rijksmuseum's triple-footed coffee pot (No. 4), decorated with an ebony handle, is singularly like the example (No. 4(a)) which forms part of Napoleon I's grand coffee service in silver-gilt, which was made in 1801 and which has been rediscovered by the Louvre.⁷ The only difference lies in certain details of ornament. These are notably in the winged figures with which (No. 4) the feet are surmounted, and the upper rounded part of the body which is decorated with a bas-relief of antique heads, *amorini* offering drink to swans, and of course the crowned monogram of Maria Feodorovna.

The preserve pot already mentioned (No. 3(a)), with its strange architectural outline, is entirely similar to the pot which Biennais himself made, between 1809—1815, for Queen Hortense, wife of Louis Napoleon, and which we know to have

passed into the hands of M. Louis-Victor Puiforcat.⁸ Besides a similarity in ornamentation, both these pieces have the same little Bacchanal, sculptured in the round, seated on the cover, and holding a bunch of grapes in a raised right hand (Nos. 3, 3(b) and 5).

Moreover, the pair of massive, beautifully proportioned tureens (No. 5) resemble those exhibited at the Metropolitan Museum, which came from the service of Napoleon's brother-in-law Prince Borghese.⁹ Certainly both are products of the same workshop in the Rue St. Honoré, where Biennais and his assistants worked.

Finally we come to the three silver-gilt dishes on stands (No. 6), from the Maria Feodorovna service. Both the two circular tureens on pedestals, have baluster stems, unlike the analogous pair, also by Biennais, which formed part of the silver-gilt service of King Maximilian—Joseph of Bavaria at the Residence in Munich¹⁰ and which have cylindrical stems. As for the third and largest dish in the Rijksmuseum collection, reference has already been made to a similar piece which appeared at public auction in Paris.

Now that we have considered these silver-gilt ensembles by Biennais, which were intended for the great dinner services of princely houses, we must remember that Biennais allowed himself no variations in the forms of these pieces. It should also be recognised that these forms, so shorn of variety, were exclusively reserved by Biennais himself for his most important clients. In fact we never find them in any commission executed for private individuals. We find only a slight variation of detail in the ornamentation, which is of particular help in identifying the destination of each of these princely services, without having recourse to the study of crests and monograms. Similarity of outline, analogy of proportions, conformity of decoration—all these obvious and striking characteristics give their distinguishing character to the Imperial services made by Biennais, which are now preserved at the Louvre, in Lisbon, at the Metropolitan and at the Rijksmuseum.

⁶ Reproduced in the catalogue of the sale of the Puiforcat Collection, Paris, Galerie Charpentier, 7-8th December 1955, No. 109, Pl. XXXIII. This preserve pot, with the greater part of the Puiforcat Collection, has been assigned to the Louvre in the bequest of M. Stavros Niarchos. It is remarkable in still possessing its twelve silver-gilt coffee spoons, all bearing the *poinçon* of Pierre Benoit Lorillon.

⁷ One of these dishes is reproduced in Serge Grandjean: *L'orfèvrerie Napoléonienne*, in *Le Jardin des Arts* (No. 13), November, 1955, p. 25.

⁸ Max Frankenburger, *Die Silberkammer der Münchner Residenz*. München, 1923, page 56, illustration 36.

⁶ The collections of the Musée de l'Union centrale des Arts Décoratifs, 22nd series; *Recueil de Dessins d'orfèvrerie du Premier Empire par Biennais* Paris, ed. Armand Guérinot; Pl. 26 (cream jug). Pl. 5 (preserve pot).

⁷ cf. Serge Grandjean: *Un service à thé en vermeil de Napoléon Ier* in *La Revue des Arts*, 1952, No. 3, pp. 175-177.

G. D. Ehret's Botanical Designs on Chelsea Porcelain

BY PATRICK SYNGE-HUTCHINSON

TO identify a particular style of decoration with the name of an individual is frequently misleading. One has only to recall such well-known examples as 'Warren Hastings' or 'Blind Earl's pattern' to realise that such titles are often derived from nothing more than some chance circumstance, or the growth of a local legend. One thing they certainly have in common; once adopted they are, like old soldiers, immortal. This is hardly surprising. After all, they are easily memorised, and, as most people know what they are intended to describe, the only virtue lacking is historical accuracy. It might seem almost pedantic to attempt to change them were it not for the fact that the unquestioned acceptance of a single theory inevitably limits our knowledge of a particular subject. It is for this reason that I have included in the title of the present article the name of the artist whose work inspired many of the botanical designs painted on Chelsea porcelain, and generally referred to as 'Sir Hans Sloane's plants'.

In an article appearing in *The Connoisseur* 1958 Year Book, I attempted an analysis of some of the evidence relating to the use of the latter term. This showed that the widely accepted explanation of its origin was based on a number of very doubtful assumptions. Further investigations have now proved that Sir Hans Sloane had no personal connection whatever with these designs, and that the plant subjects, together with the butterflies incorporated in them, can, in many instances, be traced directly to the works of G. D. Ehret, one of the most celebrated botanical artists of the eighteenth century.

In order to substantiate this claim, and also to show that the term 'Hans Sloane' decoration is now an inappropriate description for this group, it is firstly necessary to re-examine the one piece of documentary evidence that can be cited to justify its adoption. This is, of course, contained in the now familiar advertisement appearing in Faulkner's *Dublin Journal* for July 1st—4th 1758, where it was stated that among some newly imported Chelsea china 'to be sold by auction at Mr. Young's Rooms opposite Lucas's on Cork Hill', were, 'a very fine tureen, in curious plants, with table plates, soup plates, and dessert plates enamelled from Sir Hans Sloan's plants; some beautiful essence pots in the new taste, with jars, beakers, etc. etc.'¹

How trustworthy is this evidence? Its whole tone, and there is much that goes before, is not one to inspire confidence in its authors. It has in fact certain characteristics suggesting that eighteenth-century advertisers had a definite affinity with their modern counterparts. Sir Hans Sloane was a celebrated personage with an international reputation, not only as a physician and man of science, but also as the possessor of vast collections of herbal and other natural history specimens, and a patron of various societies connected with these subjects. It should be remembered however that he had died more than five years before the appearance of this advertisement. The family certainly had strong Irish connections: Hans was born at Killyleagh and his father Alexander, a landowner in County Down, held office



An engraving of G. D. Ehret from 'Plantae Selectae'. Engraved by J. J. Haid after a drawing by A. Heckell.

under the Earl of Clanbrassil. It may therefore have been supposed that the use of the name would create a certain amount of local interest. Perhaps the most significant factor is that the Chelsea catalogues for the period make no mention of Sloane's name. This is an opportunity that would hardly have been neglected had there been any justification for it.

The task of solving the riddle set by the advertisement was first undertaken by Dr. Bellamy Gardner almost thirty years ago. His searches through Sloane's own published works brought no success, but he naturally supposed that what he was looking for would be found in some work directly associated with him. The Apothecaries Physic Garden in Chelsea, of which Sloane was a

¹ The latter pieces were presumably gold anchor wares.



1. Acanthus. Plate VII, Vol. I, of Philip Miller's 'Figures of Plants'.



3. Acacia, Plate IV, Vol. I, of Philip Miller's
'Figures of Plants'. Signed G. D. Ehret.



4. A Chelsea plate painted with Acacia. Reproduced by gracious permission of Her Majesty Queen Elizabeth the Queen Mother.



6. A Chelsea plate painted with Anthemis.
Reproduced by gracious permission of Her
Majesty Queen Elizabeth the Queen Mother.



7.



11.



8.



10.



9.

9. *Antholyza*. Plate XL, Vol. I, of Philip Miller's 'Figures of Plants'.



12.

11. *Abrotanum humile*. Plate II, Vol. I, of Philip Miller's 'Figures of Plants'. By G. D. Ehret.

12. A Chelsea plate painted with *Abrotanum humile*. Formerly in the Bellamy Gardner Collection.

patron and benefactor, soon focussed his attention on a book containing 'Figures of Plants' published in separate parts (1755-60) by Philip Miller, gardener to the Worshipful Company of Apothecaries. A large number of Chelsea plates² of the Red Anchor period were compared with the illustrations in this book, and one was found to have been copied in every detail. The inference Bellamy Gardner drew from this is obvious, though it should be remembered that the earliest of these illustrations is dated 25th March 1755, more than two years after Sloane's death.³ Other Chelsea plates were found to be decorated with portions of plants blended into sprays which were not capable of botanical classification and did not therefore correspond with the illustrations in Miller's book. This led to the assumption that the Chelsea artists were supplied with fresh portions of plants from the Physic Garden and arranged them according to their own requirements. The butterflies, which do not appear in the engravings, were taken to be fanciful inventions of the china painters. Dr. Bellamy Gardner later discovered other plates corresponding exactly with the 'Figures of Plants'. He also noted that a number of plates belonging to Major R. C. H. Sloane Stanley were of a similar type, and this, to quote his own words, 'finally settled the question'.

It cannot be denied that these deductions certainly appeared logical. Nor was their author responsible for the myth that Philip Miller illustrated the 'Figures of Plants' with his own drawings. He stated quite clearly that Ehret, Lancake and others were the artists responsible for this work. It is also perfectly true, as will be shown, that Ehret was in contact with both Sloane and Miller. If Bellamy Gardner erred at all it was that, having discovered one source for the designs, he felt the problem had been solved satisfactorily and was content to look no further.

My own enquiries showed that, for chronological reasons, not more than the first sixty illustrations in Miller's book were likely to have been copied⁴. All Bellamy Gardner's came within this limit, as do three others I have since traced to the same source. They are shown in illustrations (1-12) together with the original engravings.

On comparing these examples I noticed that, wherever the name of artist was given, the originals were by G. D. Ehret. Three out of six are named. In the case of the others the name is omitted. It is almost certain, however, that they are by the same hand. As the work was issued in separate parts the contributions of the illustrators fall into groups. The dates and numbers of the plates indicate that Ehret was the first contributor, and for this reason the subjects painted on the examples mentioned above all begin with the letter 'A'. Thus we have Acacia, Acanthus, Anonis, Anthemis, Antholyza and Arbrotanum humile. The omission of the artists' name was carelessness on the part of the engraver.⁵ In looking through original paintings by Ehret, I further noticed that he frequently included butterflies in his botanical designs. This led me to suspect that not only the plants, but also the insects appearing on Chelsea plates of this type, were probably derived from his work.

Fortunately a memoir of the artist is preserved in the Botanical Library of the Natural History Museum, London.⁶ And before

² These pieces came from the collection of Colonel and Mrs. Dickson.

³ Sloane could never have had any china decorated in this way in his possession, since he died in the first month of 1753. This would mean that such pieces would have been made in 1752, or before, which is altogether too early.

⁴ Plate 60 is dated 30th December, 1755.

⁵ Dr. Trew mentions such an instance, saying that the plate was badly copied and, 'as is the custom with engravers on copper, very carelessly reversed, and without Herr Ehret's name'. (Trew's biography of the artist in MS. Brit. Mus.).

⁶ The MS. is in German, but a translation by Miss E. S. Barton was published in the *Proceedings of the Linnaean Society of London*, Session 1894-1900.

discussing further examples copied from his work, I give here an outline of his career. This may provide a useful reference for collectors of these pieces.

Georg Dionysius Ehret (see p. 88) was born at Heidelberg on 30th January 1708.⁷ He received little education and, owing to his father's early death was sent as a gardener's apprentice to his uncle at Bessungen near Darmstadt. He had learnt something of drawing from his father, whom he described as 'a good draughtsman', and spent his spare time perfecting himself in making sketches. At the end of three years apprenticeship he was for a time employed by his cousin before returning to Heidelberg. His mother had re-married, to a man named Kesselbach, gardener to the Elector of Heidelberg, and the young artist's step-father put him in charge of one of the gardens. This employment did not last long as he was recommended by his cousin to the Margrave of Baden who thought so well of him that, after two years service, the jealousy of other employees caused Ehret to 'try his fortune further afield'.

It was his intention to make his way, in company with his elder brother, to Vienna: they soon ran short of money, however, and at Ulm on the Danube, were obliged to 'work at the oars'. On reaching Regensburg the brother continued his journey while the younger man, having presented a letter of recommendation to the 'celebrated Herr Detlef Simpson', obtained an introduction to an Apothecary, Weinmann, for whom he executed nearly five hundred paintings for a mere fifty kroner. Weinmann, however, cheated him of more than half this meagre sum and they quarrelled. A banker, Leskenkohl, then employed him for a period of five years to illustrate three volumes of the *Hortus Malabaricus*. As much time as possible was spent in studying botany and making paintings of the plants in and around Regensburg. A collection of 560 of these was brought to the notice of the eminent German physician and botanist, Dr. Christopher James Trew of Nuremberg.⁸ The plants were not uncommon enough to interest him, and were painted on ordinary small writing paper. Yet he was so favourably impressed with Ehret's ability that he not only found a buyer for the paintings but also commissioned the artist to paint for him as many plants as he could on 'fine large paper'.

Trew became a regular patron, and, Ehret records: 'through this, the first transaction of its kind, I had the honour of making the acquaintance of the learned Dr. Trew, in order to paint plants for him, and I continued to do so, through God's help, up to the time of writing these lines' (1758). Leskenkohl wanted the artist to remain with him in order to complete further volumes of his work, but, as this would have taken more than six years, he decided the time had come to continue his travels. Going first to Switzerland, he was employed to lay out a new garden on the estate of Samuel Burckhardt at Basle.

In spite of the war which had broken out between France and Germany (1733), Burckhardt, a man of considerable influence, obtained for Ehret a passport from the Governor of Strasbourg ensuring his safe conduct. Armed with this and several letters of introduction, including one from his old master the Margrave, who had taken refuge in Switzerland, he travelled via Geneva, Lyons, Montpellier and Clermont, to Paris, where he spent the winter with the brothers Bernard and Antoine de Jessieu. His intention was to go to Holland. The brothers however, advised him that he would do better in England. He argued that he had

⁷ The date, 9th September 1710, in Smith's *Dictionary of National Biography* is wrong. Indeed, the account given of the artist's life in that work is inaccurate in almost every particular. See Ehret's Memoir, also date given on engraving in *Plantae Selectae*, p. 88 of this article.

⁸ See *The Cyclopaedia or Universal Dictionary of Arts, Science and Literature*, Abraham Rees D.D., Vol. 36, 1819, under 'Trew'.

no acquaintances there, but, besides loading him with letters of introduction, they obtained for him a passport signed with the King's own hand, a thing he was given to understand 'every one did not receive'.⁹

Ehret travelled to England via Calais and, having presented his first letter to a Mr. Collinson, proceeded to London where, he says, 'I went first to Mr. (Sir Hans) Sloane, who promised to help me if I needed it; and so did all the others' also, 'to Mr. Miller,¹⁰ (whose acquaintance I have dropped for several years)'. Speaking of Miller he further remarks 'I give him all credit for the trouble he took to recommend me a few days after my arrival'. Through his introductions he obtained a good supply of work, but, 'by degrees it diminished'.

His work for Trew continued however and about 200 paintings were forwarded to Nuremberg where, he says, there was perhaps the greatest collection of his work. This first visit to England lasted a year and was followed by a year in Leyden where he heard that Linnaeus was staying at Haalam with the Dutch Banker Cliffort. Arriving at Haalam he presented to Cliffort the letter from the Margrave received two years earlier (dated 25th May 1734). Cliffort bought all the paintings he had to sell and kept him at Haalam for more than a month completing the 'figures' for the *Hortus Cliffortianus*. Ehret's friendship with Linnaeus dates from this time. After brief visits to Leyden and Amsterdam he returned to England in 1736. Trew records that at this time the artist had begun to engrave some of his own paintings on copper. Ehret now settled in Chelsea and he tells how, in 1737, a rare magnolia was blooming in the garden of Mr. (Sir Charles) Wager at Parsons Green, near Fulham. 'I went there nearly every day from Chelsea to Parsons Green, which is about three miles distant'.

The following year he married Sussana Kennett, 'sister of the wife of Philip Miller herb-gardener at Chelsea'. There were three children of the marriage: two died soon after birth, and a son who survived died at Watford in 1786. Among his English patrons was Dr. Mead, the Royal Physician, who engaged him to prepare for him paintings of rare plants on great folia of parchment,¹¹ at a guinea apiece. He executed at least 200 of these. Mead spared no effort to help the artist and made suggestions for disposing of his work at sales which, the latter remarks, 'many painters have done'. When Mead died the 200 plates bound in two volumes were included in the sale of his collection, bringing Ehret 'no little glory'. They fetched about £36, a sum which he believed would have been doubled had they been divided.

Dr. Trew's commissions continued and many of the paintings appeared in a work entitled *Plantae Selectae* published by Trew in groups of ten between 1750 and 1773. Another project was the issuing by Ehret himself of plates of rare plants and butterflies under the title *Plantae et Papilioes Rariories*. These appeared between 1748 and 1750 and numbered 15 in all. Other books illustrated by him were Dr. Pocock's *Description of the East* (1743-45), Dr. Hughes' *History of Barbados* (1750) and Dr. Browne's *History of Jamaica*. In 1750, through the influence of Dr. Humphry Sibthorp, he was elected to the Botanic Garden at Oxford University. The salary was small and it was his intention to supplement it by publishing plants on his own account.

⁹ This passport was dated 28th February 1735. See Miss Barton's translation of Ehret's memoir.

¹⁰ Ehret had not known Miller before then and the suggestion that the latter induced him to come to England is quite erroneous (Miss Barton).

¹¹ Ehret remarks: 'this work, over which I spared no pains, was not kept secret by Dr. Mead, as others have done, but he showed it to everyone in order to bring me on in the world'.

After a year, however, although the University authorities thought highly of him, a quarrel with Sibthorp caused him to leave the post and return to London. Before going to Oxford he had begun to teach painting to 'the highest nobility in England' and on his return found his services so much in demand that he had never been so prosperous and asserted that if he could have divided himself into 20 parts, he would still have had his hands full. Among those he lists as his pupils were the Duchess of Norfolk, the Duchess of Leeds, the Countess Carlisle, the Countess Morton and the daughters of the Duchess of Portland, the Duchess of Bridgewater, Lord Pomfret, the Duke of Kent, the Earl of Essex and Lord Guildford. The six months from January to June were spent in teaching; his pupils then departed to their country seats for the summer, and he would now and then stay with one or the other of them, which provided an excellent opportunity for seeing much of England.

Ehret was elected a Fellow of the Royal Society of London on 19th May, 1757, and died in Chelsea on 9th September, 1770. There is much correspondence addressed to him at Chelsea¹² where he undoubtedly lived for many years. His memoir ends 'written by Georg Dionysius Ehret of Heidelberg, 27th October 1758, in Park Street, London'.¹³

As the result of a search through the following works, which have no connection with Sir Hans Sloane, I have already discovered a number of designs by Ehret that have been repeated on Chelsea porcelain. From *Plantae Selectae*, illustrated entirely by him and published by Dr. Christopher James Trew of Nuremberg (1750-73), *Bocconia* Table IV (No. 13) is reproduced with precisely the same colouring, on a plate in the Victoria and Albert Museum, (No. 14). The design has been slightly adapted to the curved shape of the plate. Another plate, almost certainly by the same hand (No. 15) is in the possession of the Antique Porcelain Company, London. From Table VI of *Plantae et Papilioes* (No. 16), published by Ehret himself (1748-58) two subjects have been borrowed. The Iris and small spray of Alsine are depicted on the plate in No. 17 (note the broken end of the Iris stalk, and the arrangement of the leaves and petals). A sprig of leaves has also been abstracted to fill the blank space to the right of the flower. Ketzmia, the flower in the centre, appears independently in a large watercolour in the Victoria and Albert Museum, and underneath is written 'sent by Mr. Charles Manningham from Bombay 1742'. This separate version was copied on one of the Sloane-Stanley plates, but unfortunately I have not been able to obtain a photograph of it. Also from *Plantae et Papilioes* comes the convolvulus design (No. 18) seen on the plate in No. 19. Here, it will be seen, the Chelsea painter freely adapted various portions of the original to suit his own purposes. The reversed flower has been left more or less in position, and the other removed to fill the space above the large leaf. The small leaf and a bud are added to the right and left of the trailing stalk, which is truncated and considerably thickened. An elaboration of the same theme appears on a dish in the collection of Captain J. J. Tufnell. It will be noticed that the painting on porcelain is much coarser than the original.

It is quite likely that Ehret had personal contacts with the Chelsea factory. In any case he was an extremely prolific artist, and it has already been shown that much of his work could have been obtained from various sources, including public auctions. The subjects reproduced on porcelain may therefore have been derived from original paintings rather than reproductions appear-

¹² For letters see *Proceedings of Linnaean Soc. of Lond.* Session 1883-86, pp. 42-56.

¹³ This address is near Brook Street, Grosvenor Square. He was probably staying there with one of his patrons.

13. *Bocconia*. Tab IV, of 'Plantae Selectae', published by Dr. Christopher James Trew of Nuremberg (1750-73). Painted by G. D. Ehret and engraved by J. J. Haid.

14. A Chelsea plate painted with *Bocconia*. From Tab IV of 'Plantae Selectae'. Victoria and Albert Museum.

15. A Chelsea plate painted with a mallow flower and large leaves. Probably copied from a painting by G. D. Ehret. Antique Porcelain Company.

16. A group of flowers. Tab VI of 'Plantae et Papilioes'. Inscribed 'Published by G. D. Ehret the proprietor July 7th, 1748'.



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17. A Chelsea plate painted with an Iris and sprig of Alsine. Adapted from Tab VI 'Plantae et Papilioes' by G. D. Ehret. Antique Porcelain Company.

18. A flower design with *Convolvulus*. Tab VII of 'Plantae et Papilioes'. Inscribed 'Published by G. D. Ehret the proprietor December 1st, 1748'.

19. A Chelsea plate painted with *Convolvulus*. Adapted from Tab VII of 'Plantae et Papilioes' by G. D. Ehret. Antique Porcelain Company.



14



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20 and 21. Four Chelsea dishes painted with botanical subjects. Red anchor marks. Antique Porcelain Company.



21

22 and 23. Four Chelsea plates painted with botanical subjects. Gold anchor marks. Antique Porcelain Company.



22

ing in books. Sir Hans Sloane's promise to help the artist if he needed it was made on his first visit to England which lasted only a year, and Ehret does not mention any work commissioned by him¹⁴, though he specifically names other patrons.

The beautiful red anchor marked dishes shown in Nos. 20 and 21 are in Ehret's style, though probably not by the china painter



23

who depicted the other subjects. The four gold anchor period plates (Nos. 22 and 23) are of considerable interest, as they show that this type of botanical decoration was still being employed at least as late as 1758, the year of the Dublin advertisement. It will be noted that there are no butterflies on any of these pieces.

While it cannot be taken for granted that every example of this type was copied from Ehret's work, it is now at least true to say that he is the only artist to whom any of the original designs have so far been traced.

¹⁴ Dr. Bellamy Gardner stated that Ehret was employed by Sloane to copy specimens from his collections, but did not quote any evidence.



Before their recent exhibition, and except for a dramatic appearance at the famous abortive 'sale' at Christie's in 1923, the Robinson pictures had been in store in London since that time. They were known to only a few. No. 1 (Cat. No. 79). No. 2 (82). No. 3 (20).



CAPETOWN'S GAIN : LONDON'S LOSS

The Robinson Pictures

FORTUNATELY for the international art trade, it is almost invariably synonymous for millionaires to be also collectors: however widely their individual artistic tastes may differ. Of this, Londoners have been made very well aware this year. It has been possible to observe Mr. Stavros Niarchos' taste in pictures (see *The Connoisseur*, June). Later, before the whole collection left England, probably to hang in the National Gallery at Cape Town, the Royal Academy of Arts was privileged to show the remarkable collection of pictures assembled by Edwardian millionaire Sir Joseph Robinson (1840-1929). It was shown in London through the kindness of the Princess Labia, his daughter. And since this immensely rich Rand tycoon struck lucky in the Witwatersrand gold rush of 1886, it is natural that the collection should go now to South Africa, where it will be a monument to a remarkable man. It will also serve to illustrate the aptness of the motto which appeared under his coat of arms: 'I have found'. As a permanent record and a further tribute to this wide and catholic selection of pictures, some of which are here illustrated (Robinson is thought to have purchased his first Old Master in 1894, taking over Dudley House, Park Lane, and its picture gallery the same year), *The Connoisseur* publishes below a complete catalogue of the whole collection.

CATALOGUE

1. JACOB JORDAENS (1593-1678). **Moses striking the Rock.** Canvas, 39 × 35½ in.
2. GERARD TER BORCH (1617-1681). **The Glass of Lemonade.** Canvas, 26 × 21 in.
3. Attributed to SEBASTIANO MAZZONI (c. 1615-1685). **Two Princesses.** Canvas, 44 × 37½ in.
4. DAVID TENIERS (1610-1690). **The Interior of a Guard Room.** Canvas (perhaps transferred from panel), 23 × 33 in.
5. BARTHOLOMEUS VAN DER HELST (1613-1670). **Portrait of a Gentleman.** Canvas, 50 × 39 in.

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6

Two rival 'art advisers', Sir George Donaldson and Charles Davis, guided Robinson in his purchases of pictures. But he delighted in playing one off against the other, and, in the final instance, usually took his own decisions. His pictures shown on these pages bear the impress of his personality to an unusual degree. No. 4 (Cat. No. 17), No. 5 (9), No. 6 (30), No. 7 (43), No. 8 (34), No. 9 (68), No. 10 (56).

10



6. SIR PETER PAUL RUBENS (1577-1640). **A Hero crowned by Victory.** Panel, 20 × 26 in.
7. JACOB VAN RUISDAEL (1628/9-1682). **A Scandinavian Landscape with a Waterfall.** Canvas, 39½ × 34½ in.
8. Attributed to REMBRANDT. **A bearded Old Man in a Cap.** Canvas, 25 × 21½ in.
9. BARTOLOME ESTEBAN MURILLO (1617-1682). **St. Francis de Paola.** Canvas, 73½ × 56 in.
10. Attributed to REMBRANDT. **A Lady as 'Flora'?** Panel, 19½ × 17½ in.
11. PIETRO MUTTONI called DELLA VECCHIA (1605-1678). **Two Armed Warriors.** Canvas, 46 × 43 in.
12. JACOB VAN RUISDAEL (1628/9-1682). **A woody Landscape with a Pool and Figures.** Panel, 26½ × 35½ in.
13. SIMON KICK (1603-1652). **A Guardroom with twelve Figures.** Panel, 47½ × 47½ in.
14. GONZALES COQUES (1614-1684). **A Family of five Persons on a Terrace.** Copper, 21½ × 29 in.
15. JAN VAN HUYSUM (1682-1749). **A Vase of Flowers.** Panel, 32½ × 24 in.
16. FRANÇOIS BOUCHER (1703-1770). **Landscape with Peasants.** Canvas, 23½ × 27½ in.
17. SIR ANTHONY VAN DYCK (1599-1641). **Madame de Witte.** Canvas, 36 × 28½ in. Companion to No. 18.
18. SIR ANTHONY VAN DYCK (1599-1641). **Monsieur de Witte.** Canvas, 36 × 28½ in. Companion to No. 17.
19. VINCENZO CIVERCHIO c. (1470-1544). **The Madonna adoring the Child, with Angels.** Panel, 62½ × 41½ in.
20. FRANCESCO GRANACCI (1469-1543). **St. John Baptist preaching in the Wilderness.** Panel, 30 × 82 in. Companion to No. 21.
21. FRANCESCO GRANACCI (1469-1543). **The Story of St. John Baptist.** Panel, 31½ × 60 in. Companion to No. 20.
22. A Scholar of FRA ANGELICO (c. 1400-1455). **The Last Judgment.** Panel, 40 × 50 in.
23. ALUNNO DI DOMENICO (BARTOLOMMEO DI GIOVANNI). **The Story of Jason and the Golden Fleece.** Panel, 33 × 60 in. Companion to No. 24.
24. PIERO DI COSIMO (1462-1521). **The Story of Jason.** Panel, 33 × 63 in. Companion to No. 23.
25. NICOLA DI MAESTRO ANTONIO D'ANCONA (A painter of the Marche, akin to the young Crivelli; known only from a single signed and dated (1472) picture at Cornbury Park). **The Madonna and Child Enthroned.** Panel, 56 × 19 in.
26. GIROLAMO DA SANTA CROCE (working from 1503: d. 1556). **The Madonna and Child between St. Catherine of Alexandria and the Baptist.** Panel, 26½ × 45 in.
27. THOMAS GAINSBOROUGH, R.A. (1727-1788). **Landscape with a ruined Abbey on a Hill, Figures and Donkeys.** Canvas, 24½ × 29½ in.
28. THOMAS GAINSBOROUGH, R.A. **Admiral Lord Graves (1725-1802).** Canvas, 49 × 29 in.
29. THOMAS GAINSBOROUGH, R.A. **Landscape with a Church, a Windmill, and a Man ploughing.** Canvas, 19 × 23½ in.



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30. FRANÇOIS BOUCHER (1703-1770). *Le Billet Doux*. Canvas, 122 $\frac{1}{4}$ in. One of four companion pictures (See Nos. 31, 40 and 42).
31. FRANÇOIS BOUCHER (1703-1770). *Vertumnus and Pomona*. Canvas, 124 \times 72 $\frac{1}{2}$ in.
32. THOMAS GAINSBOROUGH, R.A. *Miss Katherine Edgar* (1740-1810). Canvas, 29 \times 24 in.
33. SIR THOMAS LAWRENCE, P.R.A. (1769-1830). *Mrs. Whittington*. Canvas, 83 \times 54 in.
34. THOMAS GAINSBOROUGH, R.A. *A Boy in a Van Dyck Costume*. Canvas, 63 $\frac{1}{2}$ \times 42 $\frac{1}{2}$ in. Unfinished (the bottom 4 in. a later addition).
35. GIOVANNI BATTISTA TIEPOLO (1696-1770). *The Madonna of the Rosary, with Angels*. Canvas, 93 \times 60 in.
36. THOMAS GAINSBOROUGH, R.A. *Mrs. George Drummond* (1756-1788). Canvas, 49 $\frac{1}{2}$ \times 39 $\frac{1}{2}$ in.
37. SIR JOSHUA REYNOLDS, P.R.A. (1723-1792). *Mrs. Francis Mathew* (c. 1743-1781). Canvas, 93 \times 57 $\frac{1}{2}$ in.
38. JEAN-BAPTISTE MARIE HUET (1745-1811). *A Shepherd Boy and his Dog*. Canvas, 31 $\frac{1}{2}$ \times 28 in.
39. THOMAS GAINSBOROUGH, R.A. *Mr. and Mrs. Dehany and their Daughter*. Canvas, 94 \times 58 in.
40. FRANÇOIS BOUCHER. *Evening*. Canvas, 124 \times 71 $\frac{1}{2}$ in.
41. FRANÇOIS BOUCHER. *The Rustic Bridge*. Canvas, 29 \times 22 $\frac{1}{2}$ in. (oval).
42. FRANÇOIS BOUCHER. *L'Offrande à l'Amour*. Canvas, 123 $\frac{1}{2}$ \times 72 in.
43. JAN STEEN (c. 1626-1679). *The Seller of Wax Figures*. Canvas, 26 \times 21 in.
44. JAMES STARK (1794-1859). *Cattle in a Wood*. Panel, 19 \times 23 in.
45. FREDERIC DE MOUCHERON (1633-1686). *Italian Landscape with Peasants and Animals crossing a Ford*. Canvas, 56 \times 46 in.
46. JAN VAN DE CAPPELLE (1624/5-1679). *A Coast Scene*. Panel, 14 \times 21 $\frac{1}{2}$ in.
47. Attributed to GABRIEL METSU (1629/30-1667). *The Music Party*. Canvas, 28 $\frac{1}{2}$ \times 24 $\frac{1}{2}$ in.
48. JACOB OCHTERVELT (1634/5-1708/10). *A Nurse showing a Mother her Child*. Canvas, 36 $\frac{1}{2}$ \times 29 $\frac{1}{2}$ in.
49. JACOB OCHTERVELT. *The Toast*. Canvas, 25 $\frac{1}{2}$ \times 20 in.
50. BARTHOLOMEUS VAN DER HELST (1613-1670). *Balthasar Coymans (1618-1690)*. Canvas, 29 \times 25 in. Companion to No. 54.
51. PIETER DE HOOCH (1629-after 1684). *Love Scene with two Couples drinking*. Canvas, 25 \times 31 in.
52. FRANS HALS (1580/81-1666). *Portrait of a Gentleman, aged 52*. Canvas, 45 $\frac{1}{2}$ \times 35 $\frac{1}{2}$ in.
53. MEINDERT HOBBEMA (1638-1709). *The Outskirts of a Wood with Figures*. Canvas, 25 \times 31 $\frac{1}{2}$ in.
54. BARTHOLOMEUS VAN DER HELST (1613-1670). *Sophia Trip, wife of Balthasar Coymans (1614-1679)*. Canvas, 29 \times 25 in. Companion to No. 50.
55. PIETER DE HOOCH (1629-after 1684). *Love Scene with two Couples, and a Woman pouring Wine*. Canvas, 22 $\frac{1}{2}$ \times 25 $\frac{1}{2}$ in.
56. EGLON HENDRIK VAN DER NEER (1634?-1703). *A Love Scene with two Couples in an Interior*. Canvas, 33 \times 27 $\frac{1}{2}$ in.
57. DAVID TENIERS (1610-1690). *Skittle Players before an Inn*. Panel, 18 $\frac{1}{2}$ \times 23 in.
58. PHILIPS WOUVERMAN (1619-1668). *The Outskirts of a Wood*. Panel, 16 \times 14 in.
59. Manner of REMBRANDT. *Pilate washing his Hands*. Panel, 33 \times 42 in.
60. ADRIAEN VAN DER WERFF (1659-1722). *The Adoration of the Shepherds*. Copper, 21 \times 13 $\frac{1}{2}$ in.
61. SIR WILLIAM BEECHEY, R.A. (1753-1839). *H.R.H. Frederica Charlotte Ulrica Catherine, Duchess of York (1767-1820)*. Canvas, 34 \times 27 $\frac{1}{2}$ in.
62. SIR JOSHUA REYNOLDS, P.R.A. *Charles Manners, Fourth Duke of Rutland, K.G. (1754-1787)*. Canvas, 93 $\frac{1}{2}$ \times 57 in.
63. MEINDERT HOBBEMA (1638-1709). *A Farm House at the Edge of a Wood*. Panel, 43 $\frac{1}{2}$ \times 34 $\frac{1}{2}$ in.
64. JAN DE HEEM (1606-1683/4). *Still Life arrangement, mainly of Fruit, on a Table*. Canvas, 47 \times 72 in.
65. LUDOLF DE JONGH (d. 1679). *A Scene in a Garden*. Panel, 32 $\frac{1}{2}$ \times 42 in.
66. SIR JOSHUA REYNOLDS, P.R.A. *Miss Harriet Whitbread*. Canvas, 92 \times 55 in.
67. SIR ANTHONY VAN DYCK. *Elizabeth, Lady Herbert*. Canvas, 49 \times 37 in.
68. SIR JOHN EVERETT MILLAIS, Bt., P.R.A. (1829-1896). *The Mistletoe Gatherer*. Canvas, 53 \times 38 in.
69. SIR EDWIN LANDSEER, R.A. (1802-1873). ‘Weel, sir, if the deer got the ball, sure’s death Chevy will no leave him.’ Canvas, 54 \times 82 in.
70. SIR JOHN EVERETT MILLAIS, Bt., P.R.A. *Cinderella*. Canvas, 50 \times 35 in.
71. GEORGE ROMNEY (1734-1802). *A Lady and her Child*. Canvas, 49 \times 39 $\frac{1}{2}$ in.
72. JOHN OPIE, R.A. (1761-1807). *The Fortune Teller*. Canvas, 92 \times 56 in.
73. GEORGE ROMNEY (1734-1802). *Mrs. Samuel Shore* (d. 1781). Canvas, 49 $\frac{1}{2}$ \times 39 $\frac{1}{2}$ in.
74. SIR JOHN EVERETT MILLAIS, Bt., P.R.A. *Shelling Peas*. Canvas, 51 \times 41 in.
75. JOHN LINNELL (1792-1882). *Sunset*. Canvas, 38 $\frac{1}{2}$ \times 53 in.
76. SIR JOHN EVERETT MILLAIS, Bt., P.R.A. *Getting Better*. Canvas, 40 \times 35 in.
77. SIR JOHN EVERETT MILLAIS, Bt., P.R.A. (1829-1896). *The Old Garden*. Canvas, 35 \times 48 in.
78. SIR JOHN EVERETT MILLAIS, Bt., P.R.A. (1829-1896). ‘Cherry Ripe’. Canvas, 53 \times 35 in.
79. GEORGE MORLAND (1763-1804). *Outside the Bell Inn*. Canvas, 43 \times 53 in.
80. JOHN HOPPNER, R.A. (1758-1810). *A Lady in white Muslin*. Canvas, 44 \times 34 in.
81. SIR LAWRENCE ALMA-TADEMA, O.M., R.A. (1836-1912). *Anthony and Cleopatra*. Panel, 20 $\frac{1}{2}$ \times 36 $\frac{1}{2}$ in.
82. JOHN PHILLIP, R.A. (1817-1867). *The Early Career of Murillo*, 1634. Canvas, 72 \times 98 in.
83. GEORGE MORLAND. *A Rustic Scene*. Canvas, 27 \times 35 $\frac{1}{2}$ in.
84. SIR JOHN EVERETT MILLAIS, Bt., P.R.A. *Christmas Eve, 1887* (Murthly Castle). Canvas, 61 \times 51 in.

ФАРФОР РОССИЙСКОЙ ИМПЕРИИ

PORCELAIN OF THE RUSSIAN EMPIRE

BY RICHARD HARE

RUSSIAN porcelain, being little known, has been judged mistakenly as a curious hybrid, or an inferior imitation of the more famous German, French and Austrian factories which preceded it. In fact, it developed a distinct character and artistic qualities of its own, which at best can bear comparison with the finest West European products; although the first Russian factory started later and only began to flourish after a series of calamities.

Peter the Great had sent scientific experts on the Russian trade caravans to Peking, with strict instructions to find out from the secretive Chinese how they made their porcelain. But his emissaries returned none the wiser. It was not until 1744 that his exuberant daughter, the Empress Elisabeth, entrusted a vagrant German, C. K. Hunger, then employed in Stockholm, with a written contract 'to found in St. Petersburg a factory for making Dutch plates and pure porcelain, as it is made in Saxony'. Hunger, who started his career as a goldsmith's apprentice, had sought out Böttger, the initiator of the first hard-paste Meissen factory, and was employed there as a gilder in 1727. He belonged to that class of restless international adventurers, in which even the eighteenth century abounded. Lavish in promises, he knew how to advertise his very scanty talents, and thereby win the confidence of highly-placed people.

From the start his behaviour in Russia aroused suspicion. His first firing in the kiln in 1745 was a total failure. Finally he exhausted the patience of the director, Baron Cherkasov, who complained that during three years Hunger had turned out hardly half a dozen cups; and even they were crooked and discoloured. A Russian priest's son, Dmitri Vinogradov, who had studied chemistry in Marburg, was then ordered to extract from Hunger all the secrets of porcelain manufacture, to supervise him, and never to leave him alone for a single moment. In 1747 he replaced Hunger, who was ignominiously dismissed.

Vinogradov gave himself heart and soul to experimental work, especially with ingredients of the paste and glaze, and methods of firing in the kiln. He produced some good though limited results. He had, however, one grave weakness, bouts of drunkenness, which made him violent and unreliable. In 1752, Baron Cherkasov, who took his porcelain seriously, had Vinogradov fastened to an iron chain, perpetually watched, and forced in his turn to write down every technical recipe that he knew. He died in 1758 at the early age of thirty-nine.

After this painful initiation, the Imperial Factory came into its own during the reign of Catherine II (1762-96). She herself made a thorough inspection of the factory in 1763, and at once ordered highly skilled painters, modellers and craftsmen to be engaged, regardless of expense, from Germany, Austria and France. Catherine had a passion for building, and for filling whatever she built with beautiful and magnificent objects, with no prejudice about their national origin. For the Imperial Hermitage and Tsarskoe Selo she collected pictures, sculpture and porcelain from all over Europe.

Reacting against the lush and gaudy baroque encouraged by her predecessor, she promoted a sterner classical temper in



architecture and an architectural dignity in decorative art. Her best and favourite architects were Italians. 'I want Italians', she told her agent Grimm, 'because we already have enough Frenchmen, who know too much and design ugly buildings.' She bought up all the portfolios of Clérisseau's drawings and aquatints, minutely depicting Italian ornamental plaster work, arabesques, classical vase construction and Pompeian detail. This strong Italian strain, often nostalgically reflected by northern temperaments, was notable in the forms and colouring of Russian porcelain, where it recurred throughout the nineteenth century.

At the same time Catherine herself, being a pure German and a usurper, tried hard to personify more ideal characteristics of her adopted country, and encouraged native Russian themes in art. Many West European porcelain factories had started by working in the manner either of the Chinese or of their immediate European predecessors. The first Russian factory was no exception; for it frankly emulated Meissen as the leading European exponent of ceramic art. Catherine ordered a well-



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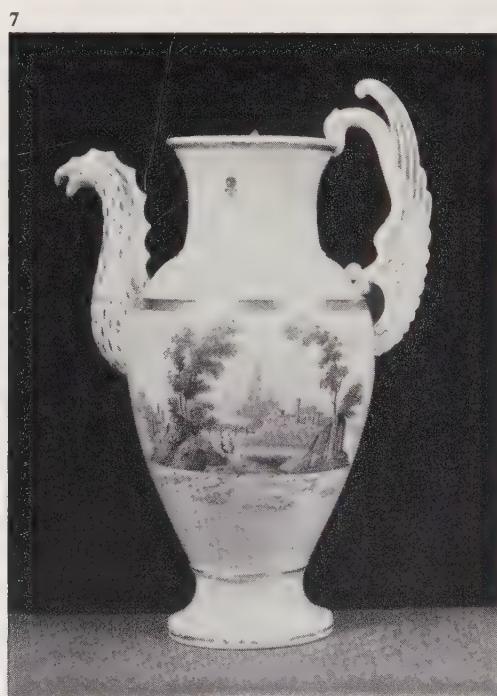


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1. Kirghiz man and woman, wearing the traditional costume of that part of Central Asia. Gardner factory, late nineteenth century. 2. Caucasian group, Gardner factory, late nineteenth century. Magilev Collection, Stockholm. 3. Anna Pavlova, modelled by the Russian artist Sud'binin, Imperial factory, 1914. State Museum, Kuskovo, U.S.S.R. 4 (left). A boy carrying a potted plant, Gardner factory, early nineteenth century: (right) a Russian dandy wearing a raspberry-coloured coat, salmon-pink waistcoat and gold-spangled, sky-blue breeches. Kornilov factory, mid nineteenth century. 5. Monumental vase painted with flowers and foliage on a maroon ground. Imperial factory, mid nineteenth century. 6 (left). A wandering pilgrim. Gardner factory, early nineteenth century: (centre) a woman carrying baskets, dressed in a blue and gold sarafan. Imperial factory, early nineteenth century: (right) a young cobbler, wearing the costume of his trade. Gardner factory, early nineteenth century. 7. Coffee-pot, painted with a delicate landscape scene contrasting with vigorous design of the spout and handle, which are modelled in the shape of stylised birds. Popov factory, early nineteenth century.



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known dinner service from Meissen, *The Hunters' Service*, because it was decorated with hunting scenes. But, characteristically, as soon as some of the plates and dishes became broken, she insisted that the Imperial Factory should make all replacements. Furthermore these turned out hardly inferior to the originals, though the paste was less uniformly white, showed the bluish tint of local kaolin, and the painting was recognisably freer and more naive.

The Chinese Empire, being uncomfortably close, appeared less romantic to Russia than it did to Western Europe, and the Western fashion for fantastic, whimsical *chinoiseries* found less favour there. Moreover in Russia the taste for the exotic could be fully gratified at home. A book by the German traveller, J. Georgi, (translated into Russian in 1776) entitled *Description of the Races inhabiting the Russian Empire*, attracted attention chiefly by its lively coloured illustrations. These formed the starting point for a whole series of porcelain figures, showing characteristic types wearing picturesque national or regional costumes. Perhaps they were partly inspired by earlier figures from the Meissen modeller, Kändler, but they drew upon original and local raw material. Their striking success led to the creation of a further series, illustrating Russian peasants, tradesmen, craftsmen etc., wearing their professional clothes. They provide delightfully idealised genre studies of Russian life in the late eighteenth and early nineteenth centuries.

Jean Rachette, son of a French sculptor but born in Copenhagen, came to the Imperial Factory as a modeller in 1779. He took responsibility for launching both these series of porcelain figures, which were often as remarkable for their balanced rhythmical composition as for their sensitive modelling and colourful brilliance. This foreigner's talented interpretation of Russian themes launched a new native tradition, which was drawn and enlarged upon by later Russian porcelain factories throughout the nineteenth century (Nos. 1, 2, 3 and 4). Rachette remained active until 1804, when he was granted the rank of State Counsellor in recognition of his great services to art.

Paradoxical though it sounds, foreign artists who came to work in Russia, were often more inspired by Russian subjects than were native artists, who went out of their way to imitate the latest Western fashions, without much discrimination. But even the majestic dinner services and vases ordered by Catherine, despite their similarity to Meissen prototypes, differed both in colouring and form from the Meissen porcelain of the period. They were severer, more compact in line, less elaborate and mannered in decoration. The so-called Arabesque Service, inspired by frescoes recently excavated at Herculaneum, served an ulterior civic purpose by illustrating Russian naval victories, the Crimea brought under the protection of Russia, etc. Catherine also commissioned a number of dull and pompous allegorical pieces glorifying herself and the achievements of her reign. In the Cabinet Service (ordered as a present for her favourite Count Bezborodko) the artistic splendour of luxuriant Italian ornament prevailed over national self-advertisement. A revised version of this service was ordered by her grandson, Alexander I, as a present to his sister, the Queen of Würtemberg (No. 9).

Though the Imperial Factory launched the style and themes, and lasted longest, it was followed and frequently surpassed by several private factories. In about 1756 an enterprising English man of commerce, Francis Gardner, obtained a licence to manufacture porcelain in Moscow. He was soon competing successfully with the Imperial Factory, and even obtained orders from the Court for specially designed services. Gardners' (carried on by the same family until 1891) and many less known newer factories, notably those of Popov, Batenin, Kozlov, Kornilov,

and Miklashevsky (founded in 1806, 1812, 1820, 1835 and 1839) continued during the nineteenth century to make porcelain of equal or superior quality to that of the Imperial Factory; and being less burdened by a bureaucratic structure, they managed to sell their products at much lower prices.

Having mastered ceramic technique and form in the eighteenth century, the art of modelling, painting and gilding porcelain reached its high point and boldest native originality in the first half of the next century, under Alexander and Nicolas I. At the same time new experiments in colour contrasts led to a looser relationship between sculptural design and painted decoration. Intense malachite and emerald greens, rich lapis lazuli blue, delicate mauves and buffs, and deep maroon, increasingly took the place of pure and dazzling white as favourite colours for the background.

Catherine's son, the Emperor Paul, although he was a certifiable megalomaniac and hated his domineering mother, inherited her passion for fine porcelain. He started a branch of the Imperial Factory near his own palace at Gatchina. It is recorded that the day before he was murdered, he received a new dinner service made to his order, painted with Russian architectural scenes. Admiring it, together with members of his family, he pronounced that day to be the happiest in his whole life.

Alexander I (1801-1825), despite the Napoleonic Wars which dislocated his reign, did not neglect the factory, which continued to recruit first-class artists and craftsmen, regardless of nationality. As a rule, each new foreign craftsman was put under contract to teach two Russian apprentices. The most important foreign painter, Schwebach, who had worked for twelve years at Sèvres, was chiefly responsible for introducing a new genre, depicting soldiers in battle scenes, and Asiatic figures seen against Russian landscapes (No. 8).

In 1806 Alexander was persuaded to issue a decree imposing a prohibitive tariff on the import of foreign porcelain into Russia. By stimulating internal competition, this measure made private porcelain factories multiply. Some were straightforward business ventures, run by enterprising merchants. Others, like that of Prince Yusupov at his palace of Arkhangelskoe, were designed to gratify the taste of wealthy connoisseurs, and to make unique presents for their personal friends. One generous landowner, who detected a spontaneous talent for modelling and carving in a young serf called Kudinov, arranged to set up a porcelain factory for him in 1818, and later freed him. This factory was continued by the Kudinov family, whose name it bore, until 1881.

The main difference between Russian and European porcelain at this time depended less on style (which was everywhere neoclassical) than on subject-matter and interpretation. While the Sèvres factory concentrated on glorifying Napoleon and his deeds, the Imperial Factory started to specialise in majestic and graceful vases, with an astonishing variety of shapes and decoration. Events of the patriotic war in 1812 also provoked a vogue for battle scenes with soldiers and officers wearing splendid uniforms.

In 1814 the Russians learned from a French prisoner of war how to make transfer printing of colour blocks on porcelain. The method was later adopted by private commercial concerns. But the directors of the Imperial Factory rejected it as a semi-mechanical device, good enough for the quick salesmanship required by Western bourgeois mass-production, but unworthy of the Russian court and aristocracy, which demanded and appreciated the best hand-painting.

Nicolas I (1825-55) was more exacting than his predecessor, liked splendid and dignified porcelain to adorn the royal palaces, examined every piece personally, and took little interest in his



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8. Plates, painted with military and equestrian scenes and coats of arms. Early nineteenth-century, Imperial porcelain factory. A part of the collection of Russian porcelain belonging to Mrs. Merryweather Post, Washington, D.C.

9. A dish from a service presented by the Emperor Alexander I to his sister, the Queen of Württemberg. Developed in design from the Cabinet service of Catherine II, this service is remarkable for its blend of motifs and colouring. The broad, gold band round the border is surrounded by garlands of roses and field flowers: oval medallions in the centre depict Italian architectural scenes and sometimes human figures.



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10 (left). Teapot, painted in purple and gold with bouquets of flowers in oval medallions. Imperial factory, mid nineteenth century: (right) coffee-pot, bearing the monogram of Alexander III in purple and gold against a pure white background. Imperial factory, late nineteenth century.



11 (left). Cup and saucer painted with peasant scenes. Gardner factory, early nineteenth century: (right) cup, with a gilded handle modelled in the shape of a wolf, and saucer painted with exotic birds and flowers. Imperial factory, mid nineteenth century.

12 (left). Plate depicting a woman carrying laundry against an Italianate background. Gardner factory, early nineteenth century: (right) plate, with coloured rim, painted with a picture of a Yakut woman in national costume. Imperial factory, about 1820.

13 (left). Plate painted with an iron-red monochrome portrait of Anna Petrovna. Imperial factory, late eighteenth century: (right) a plate painted with multi-coloured flowers, butterflies and a bird. Imperial factory, about 1840.

14 (left). Water jug, showing eastern influence on its design. Kornilov factory, mid-nineteenth century: (right) coffee-pot, painted with scenes in white medallions on an emerald green ground. Imperial factory, about 1840.

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director's attempts to make the Imperial Factory pay by selling its products commercially. During his reign the vases were superbly painted, although they began to show too many scenes directly copied from Old Master paintings in the Hermitage. But the most lively and exquisite miniature paintings depicted flowers, fruit or birds, and were placed on the flat centres or borders of plates and dishes, often set in white medallions against brilliant coloured grounds. One Russian painter, Paul Ivanov, excelled in modelling porcelain flowers and foliage in high relief. At the 1851 Great Exhibition in London, the Imperial Factory was awarded a medal for its exhibit. (Nos. 11, 12, 13, 14).

During the reign of Alexander II orders for the palaces and members of the Imperial family rapidly declined, though magnificent pieces were still produced (No. 5). Emancipation of the serfs in 1861 also led to the closing down of numerous private factories, which depended on serf-craftsmen trained by their masters. Artistic taste grew more stereotyped and stale, as well as being overshadowed for its former patrons by the fashionable concentration on social reforms.

In 1871 the Empress told the director of the factory that he must fight against academic stagnation and aim at more diversity of shapes, painting and style. She suggested he might gather some fresh inspiration from English porcelain, and the chief sculptor, Spiess, was thereupon despatched to England, whence he brought back many specimens from English factories.

Alexander III (1881-1894), on his accession, ordered that the Imperial Factory should be given the best possible artistic and technical opportunities. It was then admitted that a quite disproportionate number of administrative officials demoralised the best craftsmen, and that many incompetent workmen were engaged or retained, merely because they happened to be relatives of members of the staff. Regularly once a year Alexander gave instructions about projects submitted to him. Far from being a philistine, his own taste was for a dignified and massive simplicity (No. 10). Towards the end of his reign he showed a preference for the pale, cool colouring of the late Copenhagen style, but he ordered one elaborate and exquisitely painted dinner service, known as the Raphael Service, because the motifs in it were taken from Raphael's Vatican decorations, which had been copied for the Hermitage.

Under Nicolas II (1894-1917) who had little personal taste or love for art, the standard rapidly declined. During his reign the best work consisted of replacement or additions to services commissioned by his predecessors. But some fine statuettes were made in *biscuit* (No. 3). Towards the end of the century, many more private factories, including the famous Gardner one, abandoned their hard struggle for independence, and were bought up by the giant Kuznetsov faience and porcelain combine. Though the latter tried at first to preserve vital features of the factories which it had absorbed, it was gradually swept along the easier lines of cheap commercial mass-production, which continued until 1917.

Norwegian Cultural History

BY ALF BØE, B.Litt., Assistant Curator, *The Museum of Applied Art, Oslo.*

THE exhibition of Norwegian art which opens in Edinburgh this month, and which will be shown in London later at the Victoria and Albert Museum, contains more than 200 exhibits. Together they embrace nearly one thousand years of Norwegian cultural history. At one end of this long span of time fragments of tapestry and wood carvings, from the ninth century royal ship-mounds at Oseberg, give an insight of a heathen past. Centuries later, painted wooden statuary and cathedral sculpture, together with silver-ware, furniture, and architectural details carved in wood, reflect the wider European influences which made themselves felt in Norway's Romanesque and Gothic art, after this kingdom was made to share the Christian fellowship of other countries on the shores of the North Sea. At a still later date, as Norway became economically and politically weakened towards the end of the Middle Ages, a corresponding decline may be observed in architecture, in painting and in sculpture. True enough, excellent work was done in the various branches of applied art during the post-Reformation period; but what was then artistically most original and independent, has its roots in the popular, in the folkloristic milieu.

What has Norwegian art to offer of a nature and quality that will catch the interest of a public familiar with the great tradition of Europe? First, there are the unique objects which throw light on the earliest phase of the development so briefly suggested above. They consist mostly of finds from heathen graves containing personal belongings—mainly jewellery and weapons. The great mounds from Oseberg and Gokstad on the Oslo fjord have also thrown up fully equipped ships, larger and more seaworthy than that of Sutton Hoo and in a state of preservation which has made complete restoration possible. A superb example of goldsmith's work can be seen in the golden spur from Rød in Østfold (No. 1). This is the *pièce de résistance* among rich pre-Christian treasures now contained in Norwegian museums. Other items of a related character will also be shown in Edinburgh and in London.

Also of especial interest is the not inconsiderable group of mediaeval Christian statuary which has been preserved, and also a number of mediaeval painted altar-fronts. The latter must originally have been a fairly common sight in the churches of Europe. Yet today they are practically non-existent outside Norway and Spain. The greatest number among them—and certainly the best examples—belong to the thirteenth century, which was a time when all branches of Norwegian art was marked by its close and friendly association with England. The King Håkon Håkonsen, whose reign roughly corresponds with that of England's Henry III, was presented by his English confrère with a crown made by Edward of Westminster, and a royal seal from the hands of Walter of Craxton. His son-in-law, the later rebel Duke Skule Bårdson, received as gifts in 1222 a belt, a clasp, and a ring. In 1248, the famous Matthew of Paris visited Norway to advise on ecclesiastical matters. And in the manner of the ambassadorial Rubens of a later date, he is also believed to have influenced the policy, as far as artistic matters are concerned, of the royal court in Bergen and the archbishop's see in Trondheim.



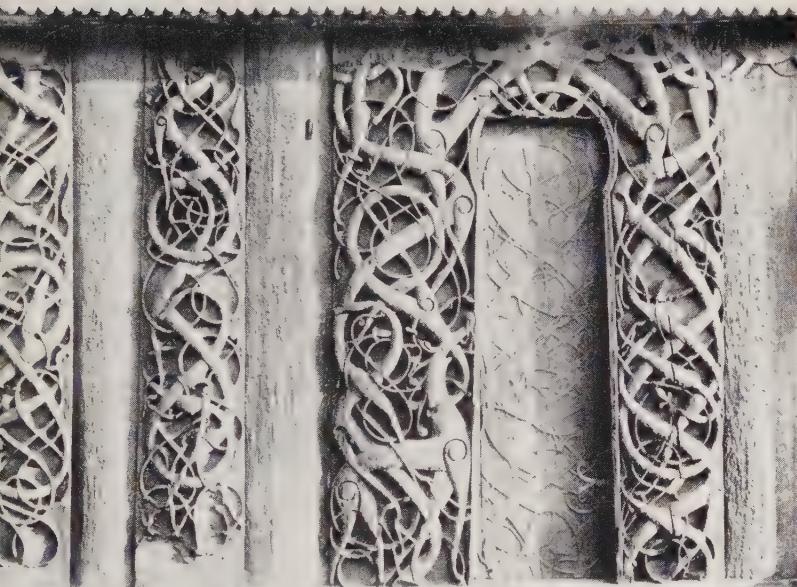
A copy of the Trondheim cathedral altar-front depicting the legend of St. Olaf, eleventh-century martyr king of Norway, has been included in the present exhibition, the original being too susceptible to changes in climatic conditions to be brought to England. Convincing proof, however, of the standard of pictorial art in mediaeval Norway is given by the head of a monk from the stave church at Urnes, Sogn (No. 2). This small, wooden church deserves, even in this short article, a brief description. In it have been preserved rare relics from Catholic times: a fine romanesque seated Virgin, an early and very primitive Christ on the Cross, and a fine pair of Limoges candlesticks. The wooden capitals of the columns inside the church carry fabulous animals carved with rare delicacy and precision. Furthermore, the twelfth-century front has a carved portal with inserted panels depicting fantastic beasts, and branches with tiny leaves in a style closely akin to that of eleventh-century art in Ireland (No. 3). Both the dimly, yet beautifully lit interior of this early Christian monument and its jet black wooden exterior dramatically situated below towering cliffs a little up from the green water of the Sogne fjord possess great evocative charm.

Another aspect of the exhibition which will probably arouse interest is that special branch of tapestry weaving which has been fostered in Norway. Little is known of its history before the sixteenth century; although small ninth-century fragments from Oseberg and from the Christian era of the late eleventh century have been preserved. From this early phase, however, nothing has come down to us to equal the fragment from Baldishol church, Hedmark, in south-eastern Norway (No. 4). This can be dated to approximately 1180, and shows the fully developed Romanesque style. When complete, the tapestry must have been six times as long, amounting to twelve panels: one for each month of the year. Only April and May have been preserved. Its correct place was evidently in the choir of the church to which it once belonged, and where, like its more famous counterpart from Bayeux, it may well have been used only for specific,

1. A spur and pieces of harness of pure gold, together weighing more than 12 ozs., excavated at Röd on the site of the former Værne Monastery, Østfold, on Oslo fjord. Exceptional pieces like these must once have belonged to the ceremonial trappings of a local chieftain or even a king. Their style belongs to the tenth century, showing entwined animals in a highly stylized pattern. The entire decorated surface is set with minute granulated balls of gold—a technique much favoured in Scandinavia since the middle of the ninth century. Note the birds' heads on the piece at right. Similar forms are known to date from Mongol art. *Collection of Antiquities, University of Oslo.*



2. Head of a monk, in painted carved wood with gesso, from the stave church at Urnes, Sogn (see also No. 3). The delicate flesh tones are still partly preserved. The even, smooth roundings of the cheeks, the protruding eyes, originally with the pupil painted in, and the high and evenly arched eyebrows are outstanding characteristics of this work from approximately 1150. At that time Romanesque sculpture had reached an unusual degree of delicacy and fineness of touch. The neatly curled locks of hair recall the style of classical statuary. *Museum of Cultural History, University of Bergen.*



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3. Part of an elaborately carved door, dating from approximately 1060, which has been set in the façade of the twelfth-century stave church at Urnes, Sogn. The wood from which it is made is fir, which appears at one time to have been painted in colours. It is now tarred black. The significance of these weird, elongated animals, with their limbs entwisted in thin tendrils with tiny leaves, is unknown. Similar forms, however, are known from Norwegian jewellery and important parallels are especially found in contemporary Irish art.

4. Tapestry fragment from the former Baldishol Church, Hedmark, wool woven on a linen warp. The colours are of vegetable dyes, and have retained their vividness extraordinarily well. The closest parallels to this piece are found in the tapestries from Halberstadt in Germany. Pieces of this kind are extremely rare, and the Baldishol tapestry is also important as an historic document of textile art. The figures represent the months of April (left) and of May, the latter being symbolized by the young warrior riding out for the summer campaigns in true Bertrand de Born fashion. The treatment of the figures recalls the style of Bayeux, but this Norwegian fragment is later and can be dated to approximately 1180. *Oslo Museum of Applied Art.*

ceremonial occasions. The Baldishol tapestry is unique in representing the Middle Ages; but during the post-Reformation period, from the middle of the seventeenth century to the beginning of the nineteenth, a sufficient number of pieces have been preserved to allow us to speak of 'the wealth of Norwegian tapestry weaving'. Pieces from this period also form the bulk of exhibited material at Edinburgh. Their style is also peculiar to Norway.

While major trends of Continental art are closely reflected in the many fine pieces of silver which are shown, this is not so when we consider the style of these post-Reformation Norwegian tapestries. It seems that tapestry-weaving was given a new start in the sixteenth century by immigrant craftsmen from Northern Germany and Denmark. They worked in the towns, or on the country estates of the nobility, and found their themes for artistic treatment in the Holy Scriptures, in classical literature and legend, or in contemporary allegory.

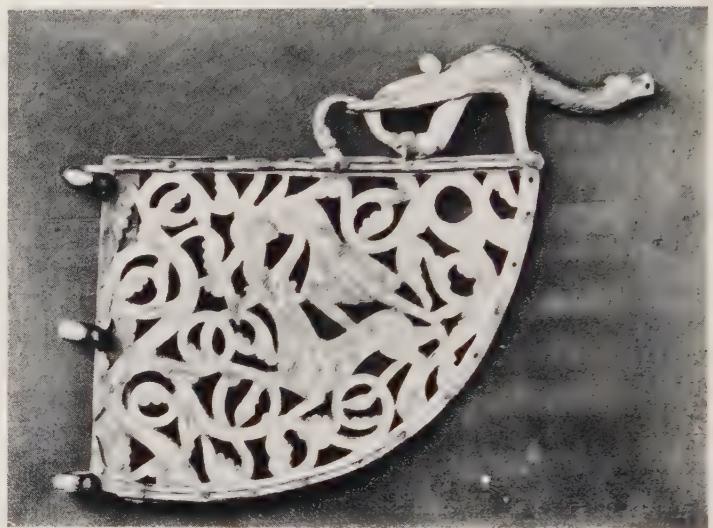
When transplanted to the Norwegian provincial craftsmen, however, the more sophisticated style of these immigrants became slowly transformed. As far as is at present known, it seems that the districts in the upper and northern parts of the great valley called Gudbrandsdalen, in central Norway, became an important centre of production. The wealthy farmers of these mountain districts supported a material culture which gave prominence to the artistic contributions of local craftsmen of the kind William Morris would have loved: carvers in wood, blacksmiths, painters of ornate furniture or of whole interiors, house-builders, tapestry weavers, to quote a few of the leading branches of applied art. In this type of community, which had a largely self-contained economy, materials necessary for most of its activities were produced locally: linen for tapestry warp and high quality wool for the weave was available on most farms.

Vegetable dyes, also, were produced from a variety of substances. The primitive high-warp loom and the rather elementary so-called toothing-technique sufficed to represent natural form in stylized imagery. Impulses from contemporary art on a more sophisticated level were only slowly accepted, and were invariably restyled to suit the restrictions imposed by the technical equipment. This was, incidentally, more or less the same as that employed by the artist who, centuries before, wove the tapestry from Baldishol (No. 4). This no doubt explains the important characteristics held in common by works so widely separated in time, particularly the restricted scale of colour in pure, unbroken shades, and the flat-pattern, linear designs. It will be seen that these are the hall-marks of decorative art, as opposed to the plastic moulding of form and elaborate shadings of colour used by sculpture and painting in the classical sense.

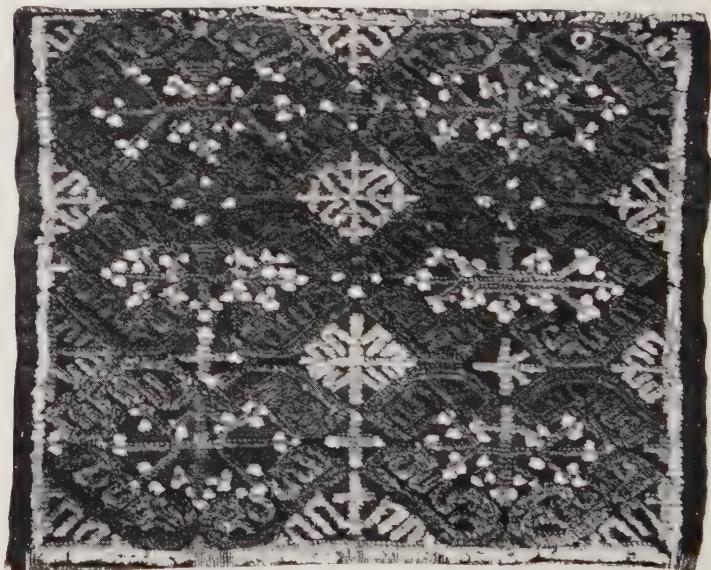
It will likewise be understood that the specific value of Norwegian tapestries as works of art rests with their strictly stylized, yet vigorous and disarmingly naïve interpretation. They should be judged not according to the standards of Brussels, Les Gobelins, and Mortlake, but according to those of Persian carpets, of Arras and Tournay. And admirers of modern painting will know that compositions like these inspired the art of Braque or of Henri Matisse.



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5. An important collection of silver has been included in the Edinburgh and London exhibition. Among the post-Reformation pieces, this cup with cover, by Alberth Groth, master silversmith in Oslo 1706-1717, is the most outstanding. The cast decorative features, especially the ornate applied ornamentation, are gilded. The coat of arms is unidentified. *Oslo Museum of Applied Arts.*

6. A bronze weather-vane, or pennant, of the kind used at bow and stern, or on the mast, of mediaeval longships. Of date about 1170-1200, this example belongs to Tingelstad church in Akershus, near Oslo. Surrounded by foliage in the Romanesque style, David, symbolizing the good shepherd, is seen fighting the lion.

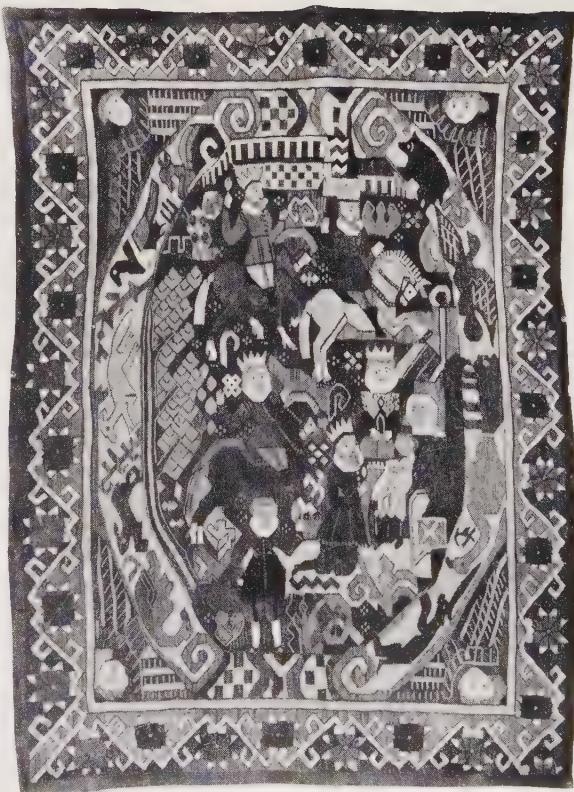
7. Turkey work seat cover, of the end of the seventeenth century, from Gudbrandsdalen. This is an example of the drastic conventionalization which is so frequently found in woven textiles of this kind. The original pattern in each repeat consisted of a tree placed in a frame made up of four vegetable scrolls, or wreaths. Through subsequent copying the more closely naturalistic motif has been simplified by straightening lines in order to meet the requirements of rougher material and less complicated technical proceedings. The colourings are rich and full of warm, even tones. *Oslo Museum of Applied Art.*

8. King Solomon receives the Queen of Sheba. A tapestry dating from about 1620, where Biblical characters are rendered in contemporary dress: high boots, baggy trousers, short cloaks with lace collars, etc. The Queen is being received inside an open hall or loggia, with a view of a distant city. Note the little frieze of animals at the bottom—a charming addition, although it has nothing to do with the main theme. Woven in Gudbrandsdalen, Central Norway. *Oslo Museum of Applied Art.*

9. The Five Wise and the Five Foolish Virgins. The wise ones in the upper row hold burning lamps triumphantly in their raised hands, while the hands of the maidens in the lower row are empty. Christ, as the Bridegroom, is shown in the upper left hand corner. The vendor of oil is seen at bottom right. Fragments of an architectural background to the figures can still be made out, indicating the gradual change of naturalistic form into pure ornament: a trend characteristic of folkloristic art. Woven in Gudbrandsdalen. *Oslo Museum of Applied Art.*

10. A tapestry composition based on a Baroque scheme: an oval panel inserted in a square one, with cherubs at all four corners. In the oval frieze is a number of animals. In the oval the Kings ride from the East on horses, guided by the Christmas star (to the left of the head of the horseman at centre). Dismounting they approach to kneel at the Child and the Virgin. A stylized tree is seen to the left, and fragments of architecture at the top. The outer border shows stylized floral motifs of a character found in textiles of the Near East. Woven in Gudbrandsdalen. *Oslo Museum of Applied Art.*

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Paris in the Autumn AND SOME WORKS OF ART OFFERED BY ITS FINE ART DEALERS

1. Virgin and Child in carved wood and polychrome: Auvergne, Romanesque period (Brimo de Laroussilhe).
2. Odilon Redon. 'Deux Jeunes Filles en Fleurs', oil on canvas (Stephen Higgins).
3. Renoir (1885). 'Heads of Children' (Paul Pétridès).
4. A rare gilt-bronze eighteenth-century clock decorated with Italian Comedy figures, 12 in. high (M. Chalom).
5. Gilt-bronze and porcelain perfume burner, of the transition period Louis XV-XVI (Parmentier).
6. Detail from one of ten Gênes velvet curtains, Regence period, cream ground with designs in various colours (Jansen).

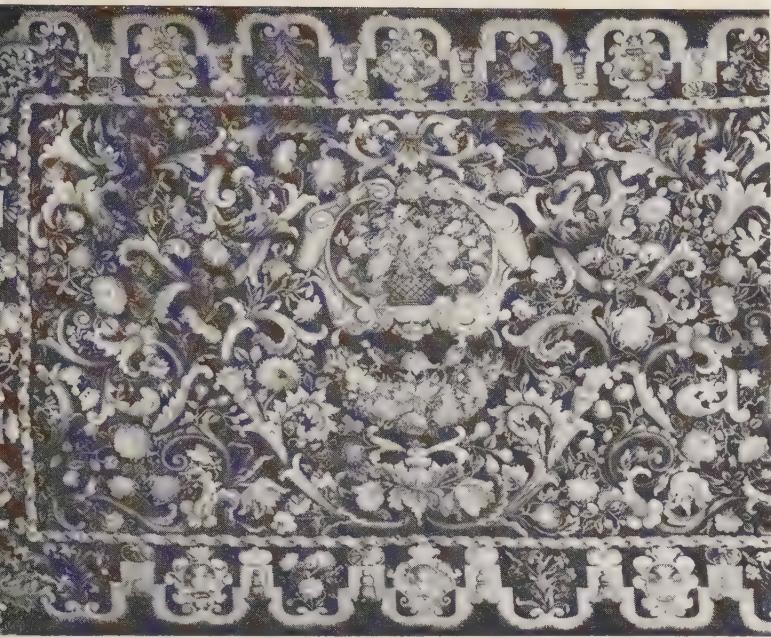


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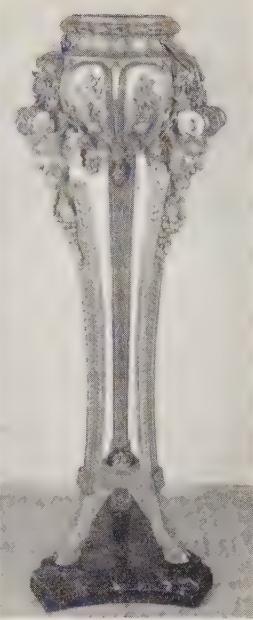


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7. Louis XIV petit point St. Cyr rug, 158 > 106 in., which may possibly have been woven to stand originally in front of the altar in the chapel at St. Cyr (Jansen).



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The Seeing Eye

Dutch, Flemish and other Old Masters at Leonard Koetser's

THE forthcoming exhibition of Old Masters at Leonard Koetser's Gallery in Duke Street reminds us again that when the crest of the wave of European painting swept across the Netherlands in the seventeenth century it was of an art entirely concerned with the expression of things seen. The technique which made this possible had been perfected in the preceding centuries in the religious art of Italy and Flanders; but idealism, Christian and Pagan, had dominated purity of vision, imposing its own conventions. Now at last the artist was free to represent the world around him as he saw it and for its own lovely sake. The landscape; the townscape; interiors with the wealthy burghers in their fine clothes amid their rich possessions; the flowers they loved; even the food and wine which they enjoyed, and the plate and crystal on which it was served: this entirely sensuous world became the subject of art in those golden years.

The Koetser exhibition is full of exquisite examples which must be approached from this standpoint of objectivity and perfect craftsmanship. Indeed, it is not only the seventeenth century Netherlandish paintings—which form the bulk of the showing—but all the other works are governed by this aesthetic of objective vision. It is not without significance that the two nineteenth century pictures are: firstly, one of those exactly rendered Cloud Studies by Constable which he did in the early 1820's almost as scientific data (time, place, and hour are recorded by him on the back, as was his practice); and, secondly a particularly splendid example of Fantin-Latour's Flower-Pieces, bringing this genius for exact rendering to the threshold of our own period.

A very beautiful Jan van der Heyden view of a square in Cologne exemplifies the point; for it is in the cobbled square of one of those picturesque towns which this artist loved, and a few figures kneel in reverence. But this is no more the theme of the picture than is 'The Rest on the Flight' in the famous Claude from the well-known Cook Collection elsewhere in the exhibition. Van der Heyden's concern is with the warm silvery light on the red bricks, the calm beauty of the sky, the hint of shadow on the foreground cobbles, the trees which take the eye to near-by open country. Signed by the artist, listed by Hofstede de Groot, and called by John Smith 'A beautiful example', this is, indeed, one of van der Heyden's happiest works. With a long provenance it comes recently from the collection of Mrs. Barchard, a name we associate with van der Heyden since the picture in the National Gallery was bought from that family. Koetser's picture, however, has more light and air and country feeling than that more urban view.

Many of the works in the exhibition were acquired in the recent sale of pictures from the Cook Collection. The Claude; two delightful genre pieces by Teniers; the very large *Still Life* by Jan Weenix which suggests itself as a companion piece to the one in the Wallace Collection; and many others.

Perhaps the most important of these is Gaspar Netscher's delightful *The Toilet*. This is one of the finest fully signed works by Netscher, and rightly Hofstede de Groot said of it: 'In this fine early work Netscher is very near to his great master Gerard ter Borch'. In the perfection of its observation, the brilliant rendering of the textures of the white satin, the tapestry on the table, the silver ewer and jug held by the page, and in its feeling of a moment of time exactly envisioned and put down, this picture ranks with the best genre.

Yet another fascinating work is the Avercamp panel of the Bohemian royal refugees, Prince Frederick Hendrick and his wife, Amelia van

Solms, and family among the fashionable folk who disport on the ice, probably on the occasion of their visit to Avercamp's home town of Kampen in 1626. A drawing in the Teyler Museum at Haarlem is a study of this royal group of the 'Winterkönig' on this occasion.

Outstanding among the landscapes is the Van Goyen of the Mouth of an Estuary with vessels becalmed. How effortlessly this early master of Dutch landscape achieved his wonderful effects! Like the great English water-colourists who were to follow a century later he began with almost monochrome, and, at his finest as in this panel, he uses colour so sparingly that the impression remains of an enriched golden brown. His genius is the essence of Dutch landscape art, for it depends upon the unaccentuated beauty of the everyday scene. Nothing picturesque in the artificial sense; only the interplay of light between the sky and the water and land beneath. The germ of all future landscape painting lies here. Van Goyen was a pioneer, a revolutionary; but was probably unconscious of the advance he made from the mannered picturesque of his predecessors. This work shows him at his happiest: simple sky and the water reflecting its light which envelops all incidentals and becomes the subject.

A typical Aert Van der Neer *Eventide Landscape*; a fully signed Jan Wynants may be said to stem from this discovery of the charm of the ordinary visual world; while several equally fine marines, from de Vlieger's view of ships becalmed of the early seventeenth century to Jan van Os's study of a like subject more than a hundred years later exploit the theme of the sea. By then the Van de Veldes had brought this sea painting gloriously to Britain as Peter Monamy's *Man-o'-War firing a Salute* testifies. Van de Velde himself is represented by one of those documentary records of naval events for which he is famous: an important drawing in pencil and grey wash of the yachts leaving Erith on the occasion of the journey to Holland in 1677 of William of Orange and Princess Mary. As was often his custom the names of the principal vessels are written on the drawing.

Portraiture in the Koetser exhibition is dominated by the important Van Dyck of Sir William Killigrew from the collection of the Duke of Newcastle. Signed and dated and inscribed with the name of its illustrious subject, this large work is among the best known Van Dyck portraits. It was shown at the great Arts Treasures Exhibition at Manchester in 1857, and is an outstanding example of his final period.

Another work from a great ducal house is the splendid *Still Life* from the Chatsworth collection by Francesco Maltese: an impressively rich work which makes one want to know much more about this artist from Malta.

Foremost among the Still Life, however—perhaps foremost of all the pictures in the Exhibition—is one much nearer our own time: Fantin-Latour's magnificent *Flower-Piece*. It is signed and dated '81, and came from the collection of the First Viscount Leverhulme, and from the Lady Lever Art Gallery. It is No. 1030 in Mme Fantin's catalogue. In the salesroom recently this masterpiece of Fantin-Latour's art understandably created a record price. When he painted this vision of roses, hollyhocks and other blossoms of late summer he might well have realised that he was the last great heir of the genius for seeing things as they are and rendering in painting their beauty, harmony, and infinite play of colour, form, and light. In Leonard Koetser's exhibition we may well feel content with a host of splendid paintings dependent upon that power to depict the vision of the seeing eye.



JAN VAN GOYEN (1596-1656). BOATS BECALMED. PANEL, 11 X 14 INCHES
(28 X 35½ CM.), SIGNED WITH INITIALS IN RIGHT CORNER. FROM A
PRIVATE COLLECTION, CERTIFIED BY DR. HOFSTEDE DE GROOT.

*In the possession of, and in the forthcoming exhibition at, the Leonard Koetser Gallery,
13 Duke Street, St. James's, London, S.W.1.*



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IN THE GALLERIES



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1. Joost de Momper. 'Landscape with Church'. Panel, $18\frac{1}{2} \times 30$ in. Alfred Brod Galleries, Sackville Street, London. 2. John Crome. 'Norwich River, Afternoon'. Canvas, $27\frac{1}{2} \times 39$ in. Thos. Agnew & Sons, Ltd., 43, Old Bond Street, London. 3. J. S. Cotman. 'South Gate, Yarmouth'. Canvas, 28×36 in. Thos. Agnew & Sons. 4. William Shayer, Sr. 'Gipsy Encampment'. Canvas, 19×29 in. Rayner MacConnal Gallery, Duke Street, London, S.W.1. 5. Antoine Watteau. 'Bust of a Woman'. Plumbago and red chalk on paper, $7\frac{1}{2} \times 4\frac{1}{2}$ in. Knoedler's, St. James's Street, London. 6. Vigée Lebrun. 'Princess Catherine Fedorovna Dolgorouka'. Canvas, $54\frac{1}{2} \times 39$ in. Wildenstein Galleries, New Bond Street, London.

Round about the Galleries

ONE of the most important exhibitions of recent years was the Robinson Collection in the Royal Academy Diploma Gallery—a Collection hitherto 'entirely unfamiliar and inaccessible to the general public'. Sir James Robinson, who made a vast fortune in the early days of the South African diamond and gold boom, found relief from a strenuous career in the contemplation of art and gathered together many fine pictures.

In 1910 Sir James returned to South Africa. The paintings were stored, and in 1923 he put them up for sale at Christie's. Seeing them again after many years he could not bear to part with them. He tried to cancel the sale but it was too late. Sir James, however, put such high reserves on them that, with the exception of eleven, the Collection remained intact. Thanks to his daughter, the Princess Labia, they were loaned to the Royal Academy before leaving for a home in South Africa. Some of them can be seen in another part of this issue.

While Sir James Robinson's tastes were eclectic, the emphasis is on the Dutch and English masters. *A Nurse showing a Mother to her Baby* is one of the finest Jacob Ochtervelt's in existence. Its sensitive drawing and sumptuous red, blue and gold colour scheme are seventeenth-century Dutch humanism at its most expressive. That rare master, Peter de Hooch, is represented by two *Love Scenes* with couples drinking. Yet contrasted to the famous *Interior of a Dutch House* and *Interior of a Dutch Courtyard* (National Gallery), they are rather sombre and obscure in tone and colour.

The Franz Hals *Portrait of a Gentleman, aged 52* is typical of this artist's sense of character and expert handling of black costume. It dates from 1639 and was last seen in public when exhibited at the Guildhall in 1892 before it came into the Robinson Collection. The two pictures, *A Bearded Old Man in a Cap*, and *A Lady as Flora*, attributed to Rembrandt, would certainly appear to have the qualities of this master's style. Not much is known about them and experts are not entirely agreed on their authenticity, but there can be little doubt as to the *Flora* subject. Two companion-pictures by Van Dyck of *Madame* and *Mons. de Witte*, three Van der Helsts, and landscapes and other subjects by Rubens, Ruisdael, Teniers, Steen and Wouvermans make an imposing array of this School.

Among the English works is a marvellously luminous and fluid Gainsborough life-size figure sketch called *A Boy in a Van Dyck Costume*. It has affinity with the world-famous *Blue Boy* in the Huntington Collection, San Marino, though the latter, somewhat different in pose, is a finished version of the subject. In all, there are six Gainsboroughs, including two lovely early landscapes dating from 1750 when the artist was 23.

Of the three Reynolds the one of Mrs. Francis Mathew is the most attractive. Did she or her husband dislike it, in spite of contemporary praise in the Press when exhibited in the R.A. in 1778? The picture remained in the artist's studio and was among those left by him to his niece, the Marchioness of Thomond.

Lawrence is seen at his best in the full-length of *Mrs. Whittington*; and *Outside the Bell Inn* is a truly great Morland. In Sir James Robinson, Millais had a devoted admirer. There are six large pictures by this artist, and it was interesting to see the original of *Cherry Ripe*, so memorably popular in countless reproductions.

Returning to the old European masters, Piero Di Cosimo's *The Story of Jason*, Tiepolo's *The Madonna of the Rosary*, and Murillo's *St. Francis de Paolo*, have a grandeur of their own. French art is represented by four immense decorative works by Boucher.

Crome and Cotman

If portrait painting in England derived from many foreign sources and took a long time to reach native authority in the works of Hogarth, Reynolds and Gainsborough, landscape art proceeded relatively soon to its consummation. There was the great forerunner, Richard Wilson, and his influence was fruitful not long after his death, as is to be seen in the early works of Crome, Constable and Turner. Gainsborough also played some part in the development of landscape. But it is to Norwich that we are indebted for a whole School of landscape artists. And here we encounter those two great figures, John Crome (1768-1821), and John Sell Cotman (1782-1842). Crome may be said to have learned his trade technically in studying the Dutch masters, notably Hobbema, of which there were many examples in various Norfolk, England, collections. But spiritually Crome is essentially English and stands in his own right among the greatest interpreters of the subject.

What was said of Gainsborough, 'Nature was his master, for he had no other', might apply equally to Crome: and in looking at about forty pictures by him in the recent Crome and Cotman Exhibition at Messrs. Agnew's (3 Old Bond Street, London) it was with a sense of pride and gratitude that many of us were able to 'revisit' Crome in so many and various works. Their dominant characteristic, I venture to say, is the power of concentration without showing signs of fatigue. Whatever Crome expresses, however small or large the subject, nothing escaped his inspired mind and tirelessly industrious hand. Whether engaged on such works as *The Thistle and Water Vole*, and *Burdock*—exercises that make quite a few celebrated flower-pieces look superficial—or some elaborate rustic scene, seascape, riverscape, fishmarket or

boulevard, Crome does not 'let go' until he has extracted the very soul of the theme according to his exacting conscience. Honest as daylight, he is always devoid of tricks and facilities used sometimes by even great artists. Crome's details, whatever interests him, are never out of scale with the general effect, but related to the subject in true proportion.

The artist's temperament was that of the epic poet of nature: Cotman's was primarily lyrical. I agree, too, with Mr. Francis W. Hawcroft, who wrote the excellent introduction to the Crome and Cotman Catalogue, that Cotman's style is totally different from Crome's. Cotman's early topographical training, his work for Dr. Monroe, the influence of J. R. Cozens, and Girtin and Turner in their youth, stimulated a volatile temperament to express itself in the more fluid medium. Not that he was unaccomplished as an oil painter, as can be seen at Agnew's in many things especially such late works as *Windmills in the Marshes*, and *Postwick Grove*, but he had little time, so preoccupied was he in earning a living by teaching watercolour drawing and etching antiquities, and could not become such a master of oil-painting as was Crome. Whatever time he had to himself was mostly reserved for the water-colour art, and in this respect he is second to none in the School. How he would have developed as an oil painter had he given the whole of his time to it we do not know. But his true genius might have been lost in trying to be a successful portrait artist. None the less, his oil-paintings seldom lack personality and distinction, even if they lack largeness of manner.

Mr. Hawcroft rightly questions Sidney Kitson's opinion that *The South Gate, Yarmouth*, (No. 2 in the exhibition), is not by Cotman. Kitson on p. 121 of his *Life of John Sell Cotman* says that it is 'by another hand'. Signed and dated 1812, what other hand could have taken the trouble at that time, or for long afterwards, to make it look so much like a Cotman?

There is a comparatively unknown water-colour by Cotman of *The North Side of the South Gate, Yarmouth* in Mr. W. Craig Henderson's Collection, and this may be the picture that was exhibited at the Norwich Society of Artists exhibition, 1812. Though a different view from the oil painting, the figure of a woman to the left middle distance is the same. This water-colour belonged originally to the Rev. James Bulmer, friend of the artist, and was inherited by his grandson, Mr. Henry Bulmer of Vancouver. Not included in the sale of the Bulmer Collection many years ago at Mr. Augustus Walker's Gallery, it was acquired by Mr. Craig Henderson from Mr. Henry Bulmer.

The Crome and Cotman Exhibition, which was in aid of the Friends of the Norwich Museums, was a delightful experience, and Mr. Hugh

Agnew and all concerned in this enterprise earned great credit for themselves.

Master Hand: Master Mind

AT Messrs. Knoedler's Galleries (34 St. James's Street, London, S.W.1) a selection of drawings caused me to ponder philosophically on the question of style, and try to analyse the quality that places some works beyond criticism.

Three such works were G. B. Piazzetta's charcoal study for the *Head of Rebecca in the Brera Gallery*, Watteau's *Bust of a Woman*, and Degas' *Portrait of Célestine Févre*. Piazzetta was born in 1682, two years before Watteau, and Degas died as recently as 1917. Yet the spirit of all three works is timeless, owing nothing to any superficial fashion prevailing when the drawings were done.

Piazzetta, of course, was Italian, and inherited a certain largeness of effect from the Renaissance, Watteau had his own intimately personal touch, Degas his unerring line and exquisite refinement in keeping with the innocence of the child portrayed. Apart, however, from stylistic differences, the paramount beauty inherent in these drawings holds our interest now as it has delighted past generations and will continue to captivate posterity.

In their book *French XVIIIth Century Painters*, the Goncourt Brothers, discussing Watteau, write: 'The grace of Watteau is grace itself. It is that indefinable touch that bestows upon a woman a charm, a coquetry, a beauty that is beyond mere physical beauty. It is that subtle thing that seems to be the smile of a contour, the soul of a form, the spiritual physiognomy of matter.' The accent must be on the word spiritual; and here is the secret of great art, a 'message', a divination that is beyond contemporary 'isms and fluctuating taste. These three drawings remind us that, for art to reach an immortal status, it must be infused with a love and reverence for life itself, and a resolution to extend the creative principle in terms lucid and sincere.

Looking at a second edition of this show at Knoedler's I was pleased to encounter a water-colour of Biarritz by William S. Horton (1865-1936). Nor do I doubt that before long this American painter, who lived for a great part of his life in Paris and was a friend of Monet, will take a high place among the masters of Impressionism. Indeed, having seen a large number of his pictures of all periods, I feel that his researches into the colour went even farther than the fore-runners of this movement. Horton was a superb colourist and a draughtsman of exceptional resource and ingenuity. To say as some do that he was derivative is an empty criticism. I can think of no great master who did not defer to the best work of his antecedents and contemporaries.

The 'Grace' of Greuze

GIFTED as Greuze was, he could not possibly come into the category of greatness, for truth was not enough for him. He had to embellish beauty, and for that reason his portraits of girls and young women lack the integrity that is an indispensable quality of the masterpiece. But it cannot be denied that the artist's portraits have

charm. One of *Mlle Doux* (18 x 14 in.) at the Norbert Fischman Galleries (26 Old Bond Street, London), is a good example. The name Le Doux occurs in Greuze's pathetic deposition regarding his unhappy married life. A certain M. Le Doux, a doctor, is mentioned as having attended the artist when he was ill. A Mlle Le Doux, with Mlle Mayer and Mme Jubot, was among the young pupils who frequented the artist's studio during the last years of his life.

'La Belle Dame . . .'

IN 1805, the year of Greuze's death, Mme Vigée Lebrun returned to Paris whence she had flown many years before from the Revolution. As one of the court painters she had been fortunate to escape from the revolutionaries of her time, and the story of her escape disguised as a workwoman makes exciting reading.

It was in St. Petersburg during the years 1795-1800 that Mme Lebrun painted the romantic portrait of *Princess Feodorovna Dolgorouka* (54½ x 39 in., Wildenstein Galleries, 147 New Bond Street, London). The artist tells an amusing story about this beautiful aristocrat. She had an admirer in the person of the Austrian Ambassador, Count Cobenzl. He was 'passionately in love with the Princess, who made not the slightest response to his affection; but the indifference with which she received his attentions could not drive him away, and, as some song says, he preferred her severities to the favours of other women. Hopeless of any other happiness than of seeing her, he was determined at least to enjoy that to the full extent; whether in the country or the town he never left her. As soon as his despatches, which he wrote with great ease, were sent off, he flew to her house, and made himself completely her slave . . .'

Mme Lebrun seems, however, to have caught this hard-hearted charmer in a pensive, almost receptive mood, but I doubt if she is thinking of the Count. The portrait is from the Collections of A.V. Orloff-Davidoff and Prince Dolgorouka.

Primitive of Landscape

ANY artist travelling from the Netherlands to Italy by way of Switzerland in the sixteenth century must have been mightily impressed by the mountainous scenery *en route*, and a Flemish painter, whose interest in mountain subjects resulted in profound interpretations, was Joost de Momper (1564-1635). Born in Antwerp, a member of the Guild there in 1581 and director in 1611, he travelled much in Switzerland and Italy. An example of his work is to be seen at the Alfred Brod Galleries, (36 Sackville Street, London, W.1.). On panel (18½ x 30 in.), it is an improvisation on a vast tract of country, the church in the middle distance and figure of a monk lending a religious motive. The road winds away to a horizon so brightly lit that minute figures can be made out in the far distance. The blend of realism and formal design, plus a harmony of green and brown colours, with little touches of red in the costumes of the travellers, compose an attractive ensemble. De Momper, one of the primitives of European landscape, had great influence on his contemporaries, notably Hercules Seghers and later landscapists.

Vertangen and Van Kessell

WHETHER or not Daniel Vertangen, the Dutch painter (1598-1684), visited Rome there is no record. But some of his work has a curiously Franco-Italian manner as if he had looked at Poussin and Claude. Certain it is that Vertangen's master, Cornelis van Poelenburgh, was in Italy for some years, and his pictures of classical subjects much appealed to collectors of his time, including Charles I. Vertangen, ten years younger than van Poelenburgh, identified himself with the latter's style. A pleasing little picture (17 x 22 in., Kaplan Galleries, Bury Street, S.W.1), showing dancing figures in a classical landscape, could be compared with the well-known Poelenburgh, *Girls Disturbed while Bathing* (Amsterdam Gallery). The handling is realistic, and the figures were clearly done from real rather than imaginary individuals. A curiosity at the same galleries is a Jan van Kessell (1626-1679), *Exotic Birds with Oriental Figures* (7½ x 8½ in. on copper). Van Kessell, a pupil of his uncle, 'Velvet' Breughel, has attracted considerable interest of late, several of his bird pictures having come on to the market.

William Shayer senior

IN his tenth decade when he died in 1879, William Shayer senior, must have known all the best landscapists: and if he himself is not in the first flight his work is in a fine tradition, Morland, Ibbetson and Bonington being good influences. A careful draughtsman, Shayer delighted in rusticities and coast scenes round about Southampton, in which neighbourhood he lived for much of his life. Many a New Forest gipsy encampment were among the four hundred or so pictures that he exhibited at the British Institution and Society of British Artists.

Two works by Shayer, in which the human figures and animals are attractively arranged in landscape settings, are to be seen at the Rayner MacConal Galleries (19 Duke Street, London, S.W.1).

Venice Observed

I HAVE met only one person who did not like Venice. He was wandering about the Piazza and looking rather dismal; I spoke to him, and he told me that he had come from the English Midlands and preferred the homely fried fish shops and other amenities of his native town. Everyone to his taste, but all artists who have sooner or later fallen in love with the 'Bride of the Sea' can never forget her. Mr. Norman Wilkinson, P.R.I., has recently been to Venice and done a series of oil-paintings which will be exhibited at the Fine Arts Society from the 23rd of this month. As might be expected from one who paints the sea with such power and distinction, Mr. Wilkinson has concentrated more on the wide and generally spacious vistas that one gets in the Lagoons from Chioggia and the islands, though the exhibition contains some of the world-famous subjects such as the view of S. Giorgio from the Dogana, and of course the Grand Canal. Whether Venice is known or not, the visitor cannot fail to enjoy this exhibition. I can strongly commend it.

Books Reviewed

Judge Untermyer's Furniture

ENGLISH FURNITURE: The Irwin Untermyer Collection: Introduction by John Gloag. Notes and Comments by Yvonne Hackenbroch. (London: Thames & Hudson. £9 9s. net.)

THOSE who set store by our dwindling national heritage of English furniture are likely to contemplate this sumptuous catalogue with mixed feelings—admiration, if they are fellow collectors, for this owner's zeal and perspicacity, possibly with some envy, too, of the resources which have allowed him to amass so vast and impressive an accumulation; but also with inevitable regret for the great and irreparable losses of this kind which England has sustained in recent times and to which this catalogue bears such striking testimony.

Since the beginning of the present century huge quantities of English furniture have been exported across the Atlantic—some of the highest quality, some of secondary importance, if by no means negligible; while for the loss of quite a considerable proportion we need have little regret. If the process of depletion continues at the present rate the supplies on this side cannot fail to be exhausted at no distant date: when American collectors will need to start buying from each other, rely on the large stocks of the American trade, or seek other outlets for their acquisitive instincts—perhaps even diverting their attention to Victoriana, now rapidly developing into a fashionable vogue.

The opportunities formerly available for those fortunate enough to be able to take advantage of them cannot recur, and beginning now it would scarcely be possible to form a collection comparable in scope and importance with that represented by the 358 plates in this opulent catalogue; in which the photographic illustrations are generally speaking of a very high standard while most of the dozen colour plates are at least distinctly above the average.

Ranging from the close of the Middle Ages to late Georgian times, if the Untermyer Collection suggests a preference for the ornate and lavishly enriched, it also reveals a catholic appreciation and that the owner has sought to make it fully representative, resisting the temptations of narrow specialisation. Judged by any valid criteria—design, appropriate ornament and superlative craftsmanship—a considerable number of pieces must be included in the highest category. Here it must suffice to single out as first-rate examples of their several periods: the walnut card-table with needlework playing surface reproduced in colour (and sadly travestied, Fig. 241); the burr-walnut writing cabinet with carved and gilt limewood ornament, formerly in the Percival Griffiths Collection, doubtless the finest of its type in existence and without a rival in British public collections (Figs. 271-2); the mahogany cheval screen most

crisply carved with rococo motifs and framing a panel of Fulham tapestry (again reproduced in colour—none too well) Fig. 341, from St. Giles's House, Dorset; the china table well nigh incomparable in distinction of form and carving (Fig. 257); the satinwood cabinet in the French taste inlaid in various stained woods with charmingly fanciful Chinoiserie designs after Pillement (Figs. 297-300); and the cabinet of satinwood in the neo-classic style with painted decoration, said to have been made for Sir Richard Arkwright (Figs. 330-1). So one might go on with the enumeration, but a selection from such abundance is difficult and to a large extent arbitrary; for besides the few named (and none of the remarkable series of chairs have been mentioned) there are many others equal or but little inferior in quality. A small number of French, Dutch and German examples, judiciously selected for exceptional characteristics, mark an entry into a field where even the most potent American collectors meet with formidable European competition.

In the Introduction 'a unified, chronological survey of the social and architectural school has been related to selected items from the collection'. It traces the evolution of English furniture once again in a discursive style, and since that evolution has been traced so often before, one cannot fairly complain that Mr. Gloag adds little to the information already available. Moreover he does provide some unhackneyed quotations, though their relevance and appositeness is sometimes questionable. It is a juster cause for complaint that the information provided is not always strictly reliable. Of 'nonsuch chests' we are told that the form of Henry VIII's celebrated palace 'was so decorative that it was used later in the century as an ornamental device, inlaid on the front panels of chests'. This is an exploded notion. Such chests are of Teutonic origin or made by German craftsmen in England. The inlaid architectural designs bear no more than a generic resemblance to the façade of Nonsuch, while closely similar chests are found in German collections and illustrated in the relevant literature. The assertion that buffet and court-cupboard 'were probably interchangeable terms' will not be accepted by anyone familiar with the domestic inventories of the Elizabethan and Stuart periods; nor is the untenable conjecture supported by citing the third edition, published in 1749, of a French work *Perspective Practical*, in which one of the plates illustrating a court-cupboard is retitled 'Elevation of Buffets and Cupboards'. Or, to take another instance, the reader is informed that Herculaneum and Pompeii were discovered and partially excavated in the '1750's and 60's'; the one was discovered in 1719 and the other in 1748. Accuracy on such points may reasonably be expected, especially in a severely compressed account. Nor are the

critical comments and observations themselves beyond criticism, even if we bear in mind the adage *de gustibus . . .* Mr. Gloag is inclined to large generalisations—and of the Rococo style he writes 'its lines were never attenuated, its ornament never trifling or involved . . .'. 'What, never? . . . well, hardly ever'; and even that emendation will not do, for on the inferior examples the ornament is often very involved.

The selection of examples for comment is not always happy, nor the comment apt. In the case of Fig. 94—of which it is said that 'the main decorative quality of the chair resides in the burr-walnut veneer and the needlework seat'—it must surely be doubtful whether the cover is original judging by the way the pattern of the embroidery is cut through by the seat rail. 'The interplay of curves judiciously accentuated by carved ornament' is brought to the reader's attention *apropos* of Fig. 96, a mahogany armchair with arms terminating in eagles' heads, where the curves are distinctly clumsy and the mask of a quality not worthy of the large detail which in this instance (and others more deserving) accompanies the plate. Fig. 100, also singled out for favourable notice, suggests a Dutch origin both in line and ornament.

Save for the Puritans who are duly denounced, we have throughout to contemplate a society leaving very little to be desired. The Restoration ushered in a period of 'graciousness of manners': to speak of 'unbridled license' is held to be a preposterous charge. When we arrive at Georgian times the deportment, culture and manner of life of the plutocratic patrician class, for whom the finest furniture was made, might be supposed to be almost ideal. Yet even those who are completely in sympathy with the writer's strong aversion for Puritan scruples and restraints, if they are familiar with the memoirs, correspondence and social history of that age, will be aware that the shadows are omitted from Mr. Gloag's picture and that many members of the class held up for admiration were brutal, insensitive and imperfectly civilised. As for the craftsmen employed, the reader might well conclude that they were gifted, like their patrons with almost infallible taste. Such a supposition would be very wide of the mark: many Georgian cabinet-makers were guilty of lapses into ostentatious vulgarity, though it must be allowed that very few examples in the Untermyer collection can be held to illustrate that truth.

The notes provided by Miss Yvonne Hackenbroch contain all the essential information and details of provenance, comparisons with examples in other collections, and the salient characteristics of all the more important examples. Her exacting task has been admirably performed. The catalogue as a whole is fully worthy of this vast private collection of English furniture (two

volumes of the same format devoted to the porcelain have already appeared and have been exhaustively dealt with in *The Connoisseur*, which in range, variety and average high standard of quality has now no rival in England, whence an overwhelming proportion of its contents have been drawn. Neither surely has it a rival in private hands in the United States.

A third edition of the picture book, *Georgian Furniture*, brought up to date with illustrations of recent acquisitions—with an attractive cover adapted from an eighteenth-century pictorial trade-card—has also just been issued by the Victoria and Albert Museum. It allows of further comparisons like those made by Miss Hackenbroch, and reveals also that in the Untermyer Collection there is a number of examples which, had funds been made available, need never have been expatriated and which would have formed highly desirable additions to the British National Collections.—R.E.

DUTCH SILVER: Wrought Plate of North and South Holland from the Renaissance until the end of the eighteenth century. By J. W. Frederiks. (Martinus Nijhoff. The Hague. 211 and xxxiv Pages. 313 Plates. 624 Illustrations. Buckram. Guilders 160 (about £16). Hand grained goat-leather Guilders 250 (about £25)).

THIS handsome volume is the second in the author's projected survey of the whole field of Dutch silver and worthily maintains the high standards he set himself in the first volume on the embossed plaquettes, tazze and dishes which appeared six years ago (*The Connoisseur*, January, 1953). As before, the present volume is arranged as an English catalogue of the pieces illustrated under their places of origin. Yet whereas in the volume on embossed work the description and illustration were printed in conjunction, in this second volume the plates have been grouped together, preceded by the description and general introduction. The subject as defined in the title comprises all types of silver produced in the provinces of North and South Holland excluding repoussé work, but does not discuss the products of Friesland. Further to this Mr. Frederiks has also listed and illustrated the work of the engravers of medals, plaquettes and printing plates either from existing examples or from impressions on paper where the plaques themselves cannot be traced. This results in a comprehensive (although on the author's admission not complete) corpus of this minor art which must prove of great value to students of engraving as much as to those of the silversmiths' art.

It is clear from the many examples of finely engraved Dutch wrought plate which have survived that the Dutch silversmiths were particularly drawn to this form of decorating their otherwise plain vessels: and, as Mr. Frederiks points out in his introduction, they were greatly helped in their need for suitable designs by the existence, in a number of towns, of drawing academies who possessed extensive collections of

ornamental prints by French and German engravers. This produced a uniformity of motif and technical achievement in engraved decoration on silver in Holland to a much higher degree than in other countries in the seventeenth century. Furthermore one has only to compare the work produced there with the crude attempts in England at the same time to realise the heights to which the Dutch engravers rose.

Although the author admits in the case of engraved knife handles that some may have been engraved by the designer rather than by the silversmith, he suggests that in general the maker was also the engraver. In a number of cases, however, such as the exquisite marriage caskets, beakers and boxes, where the engraving gives the outstanding aesthetic cachet, one is left with the strong impression that the piece largely exists for the display of the engraver's virtuosity and that men of this artistry are unlikely to have had the time, or the desire, to make for themselves the utilitarian plain vessels which the engraving turns into works of art. Against this feeling it must be admitted that virtually none of the engraving is signed. An exception to this are the fine tazze bearing the Frankenthal town mark of which the engraving is signed by Abraham Van der Mecken, who, although apparently a native of Antwerp, is also known by two pattern books published in Amsterdam in 1608. On the strength of this he is included in the Dutch School.

When we turn to plate which relies for its decoration on cast and chased work, we find comparatively little influence from outside Holland. In view of the Huguenot Daniel Marot's residence in the country, and the great influence his designs exerted on the work of his co-religionist emigré silversmiths to England, it is curious that Mr. Frederiks can find only a handful of pieces in this sophisticated style. Of these the finest is undoubtedly the magnificent pilgrim-bottle from Chatsworth by Adam Loofs of The Hague supported by the dignified cup and cover with 'cut-card' decoration made for the Bakers' Guild of the same city by an unknown craftsman. Apart from these Marot's influence is discernible only in a few pairs of candlesticks decorated with strapwork, medallion heads and foliage also emanating from The Hague and some fine Amsterdam tea-kettles and urns. Occasionally we catch glimpses of the restraining influence of England, as in the caster by Jan Regters of Delft of 1763 and another from The Hague of 1742. In both of these pieces the covers appear to be from the same design, both form and decoration showing a curious time-lag of between 15 and 40 years after comparable English examples. Were both these pieces perhaps copied from the same English prototype which had found its way to Holland?

In the rococo period the Dutch silversmiths contented themselves with modest decorations of floral and scroll-work confined for the most part to the borders of salvers and the cast portions such as spouts, handles and stands of teapots, coffee pots and tea-kettles. In these they achieved a realistic and bold modelling of natural motifs, but in which the basic motif of the rococo style, the shell, is conspicuous by its

absence. The pierced baskets of this period are also of considerable distinction.

When the classical, or Louis XVI, period was reached however, the Dutch craftsmen seem to have been slightly at a loss to interpret its conventions with the success of England or France. The chestnut-vases and casters of Amsterdam are perhaps the most graceful forms which were achieved and H. C. Wildeman's candelabrum of 1773 is a rich piece although somewhat over-weighted by the vase and laurel festoons which decorate the arms. Mr. Frederiks ends his survey with the close of the eighteenth century.

Although one appreciates the reason for the decision to arrange the book under the towns of origin, subdivided chronologically into examples of specific makers, it must be admitted that this results in a very haphazard order to the plates. These constantly move backwards and forwards in periods as one turns the pages, and consequently make comparison between different examples of the same period or class of object extremely difficult. If the reader wishes to compare some specific piece with examples illustrated it is inevitably necessary to turn rapidly through the bulk of the plates. This is a somewhat time-consuming task but one which will at least give a most favourable impression of the distinction which Dutch silver attains and incidentally of the high technical quality of the illustrations. The book is well bound en suite with its preceding volume and will be a treasured addition to the shelves of any silver enthusiast's library.

—A.G.G.

ANGKOR: Art and Civilization. By Bernard Groslier and Jacques Arthaud. (London: Thames and Hudson, £4 4s. net).

TO gaze in company with stone lions and rearing serpents across vast sheets of water, to pause beneath a lichen-covered arch or in a shady doorway and sense the nearness of an ever encroaching jungle, or to look up in awe at looming towers and terraces—all these are part of the unforgettable impression which must remain with the visitor to Angkor. Of those who have walked, as Henri Mouhot did almost a century ago, beneath the inscrutably smiling faces of the Bayon towers, or through the endless corridors of Angkor Wat decorated with precise basso rilievo, witnessed the tug-of-war between gods and demons by the sides of long causeways and been tempted by the seductive glamour of heavenly maidens in their brocaded niches, there must have been many in whom the impulse to communicate the grandeur and mystery of the place has been strong. Yet it is unlikely that any have succeeded in capturing the essential spirit of Angkor so well as Jacques Arthaud in these magnificent photographs; and if it is at all possible to find a substitute for the actual experience of visiting the ruins themselves, it is surely to be found in this volume, which is such a delight to handle.

Bernard Groslier's sketch of the Khmer people and their astonishing civilization goes a long way to dispel our English ignorance of this former French pocket of South East Asia. Groslier has Angkor in his blood. His father was one of the archaeologists who discovered many of

the Khmer remains and he himself has a very profound knowledge of his subject. He writes clearly and vividly and his account is carefully balanced and factual, with due emphasis on the defects as well as the achievements of Khmer culture.

René Grousset, who was supremely sensitive to all Asiatic cultures, saw in the later sculptures of Angkor an art that is quite close to ourselves and beside which the parent art of India goes beyond our comprehension. Yet surely the opposite is true. Of all the world's sculpture, it is that of India in which life throbs most vigorously whereas the Khmers have left us only a cold enchantment. The sculptural decoration of the Angkor temples is largely mechanical and Groslier rightly observes that Khmer art owes its success to its ensemble, being so often disappointing in detail. Weaknesses of detail are not hidden in the plates. Arthaud triumphs over them and the resulting picture of Angkor is impressive indeed.—R.S.

THE REGENCY ROAD: The Coaching Prints of James Pollard: By N. C. Selway. (London: Faber and Faber Limited, £4 4s. net.)

THE irony of the stage coach is that it reached perfection simultaneously with the invention of the steam railway engine, and all its efficiency and character was doomed immediately the ideas of George Stephenson were put into practice. Fortunately, however, several artists, who lived through the heyday of coaching, have left records of this mode of travel, and the best of them was certainly James Pollard. His coaching prints have always been a 'passion' with collectors, and to contemplate no fewer than 66 colour impressions in Mr. Selway's book, coupled with expert knowledge of the various picturesque vehicles that thronged the Regency roads in the three decades preceding Queen Victoria's reign, is a perpetual delight. Biographical facts about the gifted Pollard family, and Mr. James Laver's spirited Introduction complete a valuable art and social documentary.

—A.B.

SIR JOSHUA REYNOLDS. A PERSONAL STUDY: By Derek Hudson. (London: Geoffrey Bles, 35s. net).

SINCE the publication of Malone's memorial in 1797 a lot has been written about Sir Joshua, both as a painter and a man. Mr. Derek Hudson has now provided what he terms in the sub-title 'a personal study'—that is, a reinterpretation of Reynolds' character—and a new biography which, while it makes claim to supersede previous 'lives', dwells particularly on his relations with his friends and family and with 'that enigmatic figure Sir William Chambers'. In the preparation of this volume Mr. Hudson has submitted the notebooks and sketchbooks to another examination and drawn freely on the main secondary authorities.

Leslie and Taylor, the most copious and valuable of these sources, are held guilty of 'much unnecessary gossip and many inaccuracies'. But if absolute veracity is the aim, we may well feel some distrust of Mr. Hudson's own method.

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We are told (to take a couple of instances at random) that while Boswell was reading Crabbe's poem 'The Village', 'the rain drummed down' in Leicester Fields, and that when the President was preparing a Discourse, 'he paced up and down the room in the middle of the night, writing and rewriting, continually discarding . . .'. There is much else in the way of intelligent surmise, while 'it seemed' this and that, or 'we may suppose' and similar phrases also abound. But in a book of the kind this at the worst is a venial fault: it is really impossible to write an interpretative, readable biography—and Mr. Hudson's is eminently readable—if every statement must be qualified and the author is expected to be continuously on oath. Mr. Hudson, writing for a wider public than that of art-historians, disregards these rigid limitations. Yet he pays a proper regard to the evidence afforded by his sources, and it would be hard to convict him of a definitely misleading statement. He has, moreover, been able to incorporate some unpublished material—half a dozen letters of Sir Joshua's, of no great consequence, some brief 'Observations on Hogarth' strongly attacking his Line of Beauty theory, and a mildly diverting parody of Baretta, 'A Journey from London to Brentford'.

Reynolds' art has been so thoroughly discussed that it would be difficult to add anything new and of value on the subject, and Mr. Hudson has not accomplished the feat. For the most part his comments are critical commonplaces, though he has a marked distaste for Reynolds' classicism in portraiture and, naturally enough, for his 'historical' pictures; since imaginative power was never his *forte*. To observe of Allan Ramsay, at the outset of Sir Joshua's career his most formidable rival, that 'he deserves to be remembered as an interpreter of character' is absurdly to underrate his abilities, and when we recall Horace Walpole's well-known and fully deserved eulogy, scarcely inspires confidence in the author as a judge of portraiture.

The personal study, on the other hand, is sympathetic and perceptive, and if perhaps rather indulgent to some of the President's less amiable weaknesses, on the whole holds the balance even between his qualities and his defects. That his character was highly complex Mr. Hudson is fully aware. 'It helps', he writes, 'to an understanding of the almost inhuman coolness and

calm that Mrs. Thrale found in him when we realize that beneath the surface he was tense and intense, restless and sensitive . . . Reynolds' calm was an imposed calm, a triumph of discipline and deliberate style. When the spell of his remorseless labours was broken, as it was in his last years, some of his irritability came to the surface'. Despite his long tenure of the Chair, the great services he had rendered to the Art and the literary prestige secured by his Discourses, he never came near to being a Dictator at the Academy—baulked by Chambers, a former friend, whose resolute opposition towards the end of Reynolds' life was doubtless inspired by jealousy. The frustrations that beset the President in his later phase may have been to some extent mitigated by the Johnson-like disposition for a 'frolic' and the strong sense of humour with which he is here credited: though it must be observed that the proofs adduced of his possession of these gifts are not very impressive. Full justice is done to his intellectual and literary powers and to the prominent part he played in the life of a brilliant cultured society.

Among the score or so of illustrations are the first and last self-portraits, which have not been reproduced before in a book about the artist, while the portrait painted by Angelica Kauffman in 1767, forming the Frontispiece, presents an image hard to reconcile with Reynolds' vision of himself, and by no means free from a suggestion of Machiavellian attributes.—R.E.

CHINESE ART: By William Willetts. (Harrowdenworth, Middlesex: Penguin Books. (A Pelican Book) 2 Vols. 7s. 6d. net each.)

IN these days of increasing specialisation, one cannot but be awed by the temerity of a scholar prepared to take as his province a subject as wide as Chinese art, and to attempt, within the compass of two volumes, however close-packed, 'to relate the traditional art-forms of China to the social, political and technological conditions out of which they arose'. Yet that is exactly what Mr. Willetts has done, and with surprising success. Such a book could so easily have become a mere recitation of dates, great names and achievements, more valuable for its suggestions for 'further reading' than for its own contribution to the already vast literature on China and its arts, but this danger has been avoided by the unusual approach adopted by the author. The sequence of historical events forms a continuous thread throughout the work, but each art-form—jade, bronze, lacquer, silk, sculpture, pottery, painting and calligraphy, and architecture—is 'discussed in the context of a particular historical epoch during which . . . it reached an especially characteristic stage of development'. Thus jade and bronze are related to the period of the Shang-yin and Chou dynasties (c. 1500-221 B.C.); lacquer and silk to the Han, (206 B.C.-A.D. 220); and so on.

The result is a series of essays on a number of art-forms in those phases of their development or ultimate achievement that, for the purposes of his argument, the author considers most significant. By this means, the almost unlimited material is brought within more manageable bounds, and the author is able to 'situate' each

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art-form in its period and to deal thoroughly with its development, with the influence of foreign models, and with technological considerations, illustrating his remarks by reference to outstanding masterpieces, in reproductions from photographs and figures in the text. In this way, the common failing of this kind of comprehensive survey—of aiming to be 'introductory' but never really penetrating into the subject at all—is avoided. On certain controversial issues, these volumes represent the latest, if not the last, word.

Of course, the method is open to certain objections. Even if there were general agreement as to what epochs mark the especially characteristic stage of development of the various arts, the omission of all mention of the work of earlier or later periods is bound to give a one-sided picture. In bronze one may perhaps feel that the most significant work had been accomplished by the end of the Chou period, but it is not so easy to accept the restriction of lacquer to the Han dynasty, wonderful though the lacquer of that period was; and it is obviously impossible to do more than hint at the riches of Chinese pottery and porcelain by confining the account to the period of the T'ang dynasty. It is doubtful, too, if all the detailed descriptions of materials and methods are warranted in a book of this length: the account of sericulture, for instance, seems disproportionately long. Generally, however, the plan is justified, and instead of compressing a vast amount of information into the unreadability of a catalogue, the author has given a series of intelligible and thoughtful papers on certain selected aspects of Chinese art.

Above all, Mr. Willetts' approach is an essentially modern one—modern not only in the sense that it is an approach born of a study of the most recent and reliable authorities on Chinese art, and of a knowledge of modern tendencies in Europe as well as the East, in all the arts, but also in that lack of subservience to past *obita dicta* on the semi-sacred subject with which he deals. That is not to say he is iconoclastic: but simply that he takes nothing on trust. He approaches each subject with a sort of cool detachment, makes an appraisal of evidence, and is not too fervidly committed to any particular theories (though he propounds a number). He promises disarmingly 'we shall not pass aesthetic judgment on the objects discussed, but shall allow the illustrations to speak in their behalf'—and often, in a gust of enthusiasm, forgets his promise. He further abjures the sort of writing that stimulates by the 'compelling force' of the prose—and several times (especially in the section on Painting and Calligraphy) is moved to prose of an intensely expressive kind.

Although a regular bibliography has not been provided, the books quoted in the footnotes are a sufficient indication of the breadth of the author's reading and provide the reader wishing to pursue the study of Chinese art further with an admirable choice of books. The plates, though relatively few, are well chosen, and are helped out by a large number of really excellent explanatory figures in the text. Even for Penguin Books, these two volumes represent wonderful value for money.—J.H.

THOMAS HOPE: Le Crédit Néo-Classique: By Sandor Baumgarten (Paris: Didier, 2,000 francs.)

THOMAS HOPE'S name is familiar to every fancier of Regency furniture. Nor is it unknown to students of the romantic novel and browsers in early nineteenth-century *belles lettres*. Banker, collector, patron of the arts, novelist, arbiter of taste and amateur philosopher, Hope of Deepdene was one of the remarkable men of his time and it may seem strange that he has not previously attracted the attention of a biographer. The reason for this neglect is not far to seek, however, for Thomas Hope was a man so various that he seemed to be the epitome of Regency culture and his wide range of interests and activities put severe demands on the learning of those who choose to write about him. To make matters worse, his grandson destroyed all those family papers which might have shed some light on the more interesting and obscure passages of his career. An especially warm welcome must, therefore, be accorded to Dr. Baumgarten's recent biography. The author is an emigré Hungarian historian of art with a wide knowledge of the early nineteenth-century literary and artistic scene in Europe. He writes in an elegantly light manner with an enviable fluent command of the French language. The book is largely based on unpublished or otherwise obscure material and is admirably documented. Unfortunately there are no illustrations.

The son of a rich Anglo-Dutch banking family, Thomas Hope was born at Amsterdam in 1763. He was apparently intended to become a banker but soon turned his attention to the study of art and, more specially, architecture. In 1787 he set off on travels which led him throughout Europe and into the Middle East. As he declared in a brief fragment of autobiography, he had studied Egyptian architecture on the banks of the Nile, Greek architecture in Ionia, Sicily and the Peloponnese, Muslim architecture in Turkey and Syria—besides acquainting himself with the principal buildings of Germany, Italy, France and Spain. Having completed this unusually ambitious grand tour he married and settled down in England to live the life of a man of taste, with a town house in Duchess Street and a country mansion, Deepdene, near Dorking, Surrey. Into these houses he poured his vast collection of classical marbles and vases; modern sculpture commissioned from Canova, Thorwaldsen and Flaxman; old master paintings and pictures by such contemporaries as West, Haydon, Westall and Thomas Daniell. So affluent and discerning a collector soon won renown as an *arbiter elegantiarum* and began to dabble in artistic controversies the most celebrated of which concerned Wyatt's designs for Downing College, Cambridge. Thomas Hope is now remembered chiefly for his book on *Household Furniture and Interior Decoration* which appeared in 1807. Two years later he produced another handsome folio on *The Costume of the Ancients* and in 1820, having established his reputation as a pedantically nice connoisseur of sofas and tripods, he astonished the literary world with a wildly romantic novel, *Anastasius*.

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or the Memoirs of a Modern Greek. This enjoyed a phenomenal success and even won the admiration of Byron to whom it had been widely attributed before the author's name was disclosed. He died in 1831. His posthumous publications included a privately circulated philosophical essay on *The Origins and Prospects of Man* and the *Historical Essay on Architecture* which went into several editions and was translated into French and Italian.

In telling the story of Hope's life, few phases of which may be fully documented, Dr. Baumgarten has wisely avoided a strictly chronological approach. He devotes chapters to his family background, his travels, his activities as patron and collector, his houses, his writings (many of which appeared anonymously in periodicals) and his shadowy private life. The notes and bibliography show how diligently he must have searched for every scrap of relevant information, yet Hope remains a somewhat dim figure of less interest for his own sake than for the collections he made, the artists with whom he was connected and the books he wrote. Dr. Baumgarten has concentrated on these aspects of Hope's career and his book may confidently be recommended to students of the English social scene and English literature as well as to students of art. It is much to be hoped that a fully illustrated edition of this excellent biography will be published in England.—H.H.

SCOTTISH COSTUME 1550-1850: By Stuart Maxwell and Robin Hutchinson; 4 colour plates and 26 drawings by Kathleen Mann. (London: Adam and Charles Black, 30s. net.)

SCOTTISH costume has been for so long identified, at least in the popular mind, with Highland costume that it should be said at once that the scope of this book is the entire field of Scottish costume, Highland and Lowland. In addition, it devotes short chapters to jewellery and weapons. It is in its survey of Lowland dress, however, that it is especially welcome, for this is a subject which has scarcely been explored. There could be no better team to explore it than one drawn from the National Museum of Antiquities of Scotland and from the Scottish National Portrait Gallery. Between them, the authors cover actual surviving costumes and the evidence from portraits. They have built up a picture of sartorial developments over three centuries which will be of interest to the historian and the sociologist as well as to the collector.

Many of the differences between Scottish and English modes, especially in the later part of the period, are not obvious. Indeed, as the authors assert (p. 124) 'the history of Scottish costume for much of the period covered by this book is the history of the various stages by which the upper classes have capitulated to fashions from south of the border, and of the way in which all other classes have followed them'. From the early nineteenth century the differences were few. While the book constantly notes such differences, it does not dwell on them, but strives rather to give a full picture of clothes as worn in Scotland, both by men and by women, so that

much of what it contains is applicable to England and other countries. This is inevitable. Constant comparisons of points of detail would have made tedious reading. What might have been introduced with advantage is two parallel series of line drawings showing developments north and south of the border at intervals of twenty-five years. The authors' descriptions are careful ones, but the average reader depends on the illustrations, and a serious criticism of the book is that the illustrations are not nearly numerous enough. One might add, as a rider, that, as most of them are based on portraits it would have been useful to include references to the originals. They are, of course, free adaptations with a certain individual charm of their own; but some liberties have been taken. For example, the frontispiece, based on the *Highland Chieftain* in Joseph Michael Wright's painting, has a bonnet not precisely like the original, a 'lemon-butt' instead of a 'ramshorn' pistol in the girdle, and a gun with true Highland butt in place of the ordinary musket.

The text is clearly the result of much careful study, but it is interspersed with a great deal of background material and even now and then with a hint of humour, so that the reading of it is by no means laborious, as the rather repetitive division into periods might well have made it. The value is enhanced by frequent recourse to written sources not as yet published. Yet there is a great deal more of such material in Scotland than there appears to be money to make it available to scholars. A specific list, therefore, of these sources would have made a useful appendix. Indeed, the note on sources at the end might have been expanded with advantage. There are available, for example, works on Paisley shawls and on Ayrshire white needlework with which readers might have followed up the brief paragraphs on those two markedly national chapters in the story of Scottish costume.—I.F.

BOOK PRODUCTION NOTES By Ruari McLean

THE ILLUMINATED BOOK by Dr. David Diringer (Faber, 6 guineas) is a massive volume of 524 pages, plus 6 colour plates and 254 pages of monochrome half-tone plates. It is designed not as a beautiful but as a useful book: the large number of mostly small illustrations afford a wide view of the subject, in which only the MSS. of pre-Columbian America and the Far East are excluded, as 'having no connection with the history of the illuminated book'.

Even from the smallest reproductions an idea of the skill and beauty of the originals can be obtained; and every so often (particularly in the Italian section) one is amazed and humbled by such profusion of talent and variety of achievement by artists whose names are nearly all no longer known. Skill in execution we expect: but the grandeur of great designing always surprises us anew.

Dr. Diringer's text does not make easy reading and is overweighted with italicized and bracketed references, cross-references, and quotations from other scholars: its wide scope and detail of compilation make it a lengthy work.

B★A★T★S★F★O★R★D

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An item for collectors is Jan Tschichold's latest book, *Schönste Liebe Mich*, published in Heidelberg by Lambert Schneider at DM.10. It is an anthology of love songs from the German Baroque and Rococo periods: and is illustrated by eight colour reproductions (in five-colour half-tone) from old cut-paper pictures in Jan Tschichold's collection. It is a charming small book (6½ in. x 4 in.) with a particularly elegant binding design: a mottled white paper blocked in red and gold on the spine. The cut-paper designs were probably the original models for American machine-produced valentines (introduced by German immigrants), which, later, became fashionable also in England.

The flood of expensive art books does not abate. Two recent volumes of more than usual importance and interest are devoted to Kokoschka and Klee. The Kokoschka volume is Austrian in origin, being printed by the Wagner University Press at Innsbruck and published by Galerie Welz in Salzburg: Faber and Faber publish it in England at 8 gns. It is a monograph on the artist as painter (to be followed by another volume on him as graphic artist) by the Frankfurt art historian H.M. Wingler, and contains 35 colour plates, in photo-litho and letterpress, 132 monochrome plates in litho and letterpress, about 400 small reproductions of paintings in the catalogue, and a photograph of the artist's head in photogravure. The page size is 11½ in. x 9 in. The quality of the printing, by all these processes, is excellent: but the volume impresses most by its thoroughness of editorial compilation.

Oskar Kokoschka is, in essence, a catalogue and work of reference: but *The Inward Vision*, by Paul Klee, is one of those rare art books that is itself a work of art; and it contains a striking innovation in publishing, in that the sixteen colour plates are detachable, and two separate mounts are provided for inserting plates which may then be enjoyed as pictures in a room. This is, perhaps, more practical with Klee than with most artists, since his entrancing compositions suffer less in reduction than most paintings and are very suitable for colour reproduction.

The Inward Vision is published by Thames and Hudson at the remarkably low price of 4 gns. It contains Paul Klee's own *Creative Credo* (translated into English by Norbert Guterman), an essay by Werner Haftmann, and illuminating commentaries on Klee's drawings and paintings by various authors. Sixteen drawings are reproduced in black and white besides the photo-litho colour reproductions. A variety of papers is used effectively and the printing is by M. DuMont Schauberg of Cologne. The page size is 12½ in. x 11½ in. The publishers are to be congratulated on a beautifully designed and most unusual book.

BOOKS RECEIVED

(The inclusion of a book in this list does not preclude us from publishing a review later).

The Buildings of England. South and West Somerset. By Nikolaus Pevsner. Harmondsworth, Middlesex: Penguin Books. 8s. 6d. net.

BOOKS

and

THE BELGRAVE LIBRARY

In response to requests from readers, especially in some of the remoter parts of the world, any book reviewed on these pages, or shown under 'Books Received', can be obtained by post from The Belgrave Library, 22 Armoury Way, London, S.W.18.

The British Museum Quarterly. Volume XXI, Number 3, June 1958. London: The Trustees of the British Museum. 5s. (5s. 6d. post paid).

John Rood's Sculpture: By Bruno F. Schneider. Translated from the German by Desmond and Louise Clayton. Minnesota University Press. London: Oxford University Press. 60s. net.

The Faber Gallery of Oriental Art. General Editor: Basil Gray. **Painting of the Deccan XVI-XVII Century**, with an introduction and notes by Douglas Barrett. **Central Indian Painting**, with an introduction and notes by W. G. Archer. London: Faber & Faber. 15s. net each.

The Faber Gallery. General Editor: R. H. Wilenski. **Braque:** with an introduction and notes by Patrick Heron. London: Faber & Faber. 15s. net.

The Museums Journal. Volume 58, No. 3, June 1958. No. 4, July 1958, No. 5, August 1958. London: The Museums Association. 4s. net each.

Bottle Tickets. Small Picture Book No. 44. London: Victoria & Albert Museum, and H.M. Stationery Office. 5s. net. (By post 5s. 2d.).

Dress and Undress. The Restoration and Eighteenth Century: By Iris Brooke. Illustrated with drawings by the author. London: Methuen & Co. Ltd. 30s. net.

The Pictorial History of Ripon Cathedral: By Canon W. E. Wilkinson, B.A. A 'Pride of Britain' book. London: Pitkin Pictorials Ltd. 2s. 6d. net.

How to Paint in Water-Colours: By Paul Wyeth, A.R.C.A., R.B.A. With a Foreword by Frederick Beddington. London: Elek Books Ltd. 18s. net.

Leighton Hall, Carnforth, Lancashire. The Historic Seat of the Gillow Family. The Home of Mr. and Mrs. Reynolds. Official Guide. Copies obtainable from Leighton Hall. 2s. net.

The Early Sculpture of Ely Cathedral: By George Zarnecki, Ph.D., F.S.A. London: Alec Tiranti. 18s. net.

German Painting from the 14th to the 16th Centuries: By Pierre Descargues. London: Thames & Hudson. 18s. net.

A Concise History of Art: By Germain Bazin, Conservateur-en-Chef au Musée du Louvre. London: Thames & Hudson. 35s. net.

Government and the Arts in Britain. London: H.M. Treasury (H.M. Stationery Office). 2s. net.

Staffordshire Portrait Figures of the Victorian Age: By Thomas Balston. London: Faber & Faber. 63s. net.

The Connoisseur's Diary

Paintings and Drawings of Sir David Wilkie : Dutch Art at Swansea : Victorian Britain : Dyson Perrins Bequest

PAINTINGS and drawings by Sir David Wilkie, R.A. (1785-1841) will be shown in Edinburgh and afterwards at The Diploma Gallery of the Royal Academy from October 16th to December 10th. Wilkie, who achieved a great reputation in his own age, may now fairly be described as a 'neglected artist'. His complete *œuvre* is long overdue for critical reassessment, and this representative selection from his large and varied output, in which most of his major works are included, must go far to rehabilitate his reputation and firmly establish his claim to be recognized as one of the most richly gifted of British artists. Wilkie's contemporary fame was almost entirely based on his anecdotal, dexterously grouped *genre* subjects. Largely inspired at the outset by Teniers and Ostade, not at first hand but through the medium of engraving, the colour is often crude, the handling insensitive and though they made an instant appeal to the admirers of Dutch cabinet pictures, we can no longer view them with the enthusiasm of the artist's early patrons.

Afterwards Wilkie set out on a tour of Italy and Spain in 1825, and thereafter abandoned the smooth, tight finish which modern taste finds repellent. His style was almost completely transformed: the brushwork became looser and the colour acquired a new resonance and depth—not without some resort to bitumen, 'the fatal glaze'. It is these late works which will come as a revelation to those accustomed to judge Wilkie by his *genre* scenes. His *Empress Josephine and the*

Fortune Teller (83 x 62 in.) may recall Bonington, but it is in fact a great magisterial work, and in felicity of design and *brio* of brushwork not unworthy to be compared with Delacroix. Wilkie's finest portraits—for example his *King William IV* at Apsley House—have breadth of modelling, weight and dignity, combined with a piercing insight into character. He must rank, too, as among the most brilliant draughtsmen of the British school and at this Exhibition his portrait drawings and free sketches in oil are strongly represented. As Mr. John Woodward points out in a Foreword, the *Souvenir* (which is lavishly illustrated) is the first representative selection of Wilkie's paintings and drawings in book form.

Hercules

A READER, who is also a well-known collector, has drawn my attention to the painting by Sir Joshua Reynolds, *The Infant Hercules*, which was reproduced ('Pictures from Yorkshire Houses') in our last issue. He is Captain E. G. Spencer-Churchill, and his reference is to the picture which Catherine the Great commissioned Reynolds to paint in 1786. This was to symbolize the

growing strength of the young Russian Empire, as typified in the infant Hercules. The original now hangs in the Hermitage, and there are three versions of it. The version (oil on canvas, 50 x 40 in.) reproduced in the last issue belongs to the Earl Fitzwilliam and the Wentworth Woodhouse Estates Company.

Captain Spencer-Churchill now informs me that a second version (49 x 39 in.) is in his collection. The model was William Rolfe, of Sealy's Farm, Beaconsfield, at the age of six months: and he was thereafter known as 'Hercules' for the rest of his life. It is thought that this picture was painted in 1788.

Generous Lender

BRIGHTON ART GALLERY was especially fortunate this year in being privileged to show a selection of fifty paintings loaned by that generous and well-known lender of important furniture and pictures from her collection—Mrs. Geoffrey Hart of London. Many of the pictures which she lent to Brighton were described as subjects which are 'not often seen'.

This is so, primarily because a good many have never before been exhibited. But I know of no request to Mrs. Hart from a genuine collector, art-historian or serious student to see her rare works of art, that has been rejected. Moreover art removal vans are constantly standing outside Mrs. Hart's London house: works

David Wilkie. 'Portrait of the Artist', 29½ x 24 in. Loaned to the Royal Academy exhibition by the Scottish National Portrait Gallery.



David Wilkie. 'King George IV', 17 x 10 in. Exhibited by gracious permission of Her Majesty Queen Elizabeth the Queen Mother.



are either being returned following one exhibition or are in process of dispatch to another. Art students everywhere owe Mrs. Hart a considerable debt of gratitude for her warm support to any important art exhibition either in Great Britain, on the Continent or in America.

Exquisite Virgin and Child

Pictures on public exhibition at Brighton for the first time, or which have rarely been publicly seen before, included works by Gillis van Coninxloo, 'Herri met de Bles' and David Teniers the Younger. Another picture, *A Lady at the Virginals*, by the Dutch artist Henrik Martens Sorgh, especially claimed visitors' attention because of the remarkable rendering of the painted imitation of marble on the musical instrument itself and by the attractive pose of the female subject.

Visitors to the Brighton Gallery can also consider themselves particularly lucky in seeing Mrs. Hart's exquisite *Virgin and Child in a Landscape*, ascribed to Joachim Patinir. This is one of the most splendid pictures in the Hart Collection, and is a special favourite of its owner.

Dutch Genre Painting

THE second annual exhibition organized by the Welsh Committee of the Arts Council is devoted to Dutch genre painting, and, having been on view at Aberystwyth during August and at The National Museum of Wales in September, it was at the Glyn Vivian Gallery, Swansea, until October 25th.

That this exhibition would be popular was obvious from the start. The selection ensured that the 51 pictures should be really representative, and though the greatest names—Vermeer, Rembrandt and Frans Hals—are omitted, they are scarcely to be counted genre painters, and only Gerard Dou (historically important but aesthetically of little moment) is a notable absentee. There are admirable examples of most



Ludolf de Jonghe (1616-1697). 'Portrait of a Boy with a Dog', signed and dated 1661, 38½ x 28½ in. Loaned by the Leonard Koetsier Gallery, London, to the Dutch genre painting exhibition at the Glyn Vivian Gallery, Swansea.

of the notable exponents of a kind of painting which has never failed to make a strong popular appeal, mainly on account of its social significance and the vivid light it throws on the habits, customs and aspirations of the opulent Dutch middle classes after the liberation of the United Provinces.

Mr. Philip Barlow of the National Museum provided an exceptionally perceptive and scholarly Introduction and Notes for the Arts Council's previous annual Exhibition in Wales, and he has repeated, perhaps even excelled, that performance. In so brief a space it would be im-

possible to find a more admirable account of this type of painting in its golden age. Mr. Barlow notes that there was a far-reaching change of style, reflecting a change of outlook, culture, and social conditions. In a word, the boisterous bohemianism, fostered by a revolt from Calvinist tyranny, was superseded by 'a pseudo-aristocratic way of life'. The deterioration of the great survivors from an earlier age—de Hooch, the elder Van Mieris and Van Ostade—becomes very evident after 1660, and towards the end of the century painters of genre lost their hold on reality in pursuit of 'empty refinement, and meaningless technical perfection'. The brief notes on the plates are a model of their kind.

Victorian Britain

MR. RALPH EDWARDS had this to say in his distinguished foreword to the Early Victorian (1830-1860) *Connoisseur Period Guide* published last month: 'The vogue for Victorian art of all kinds and for Victoriana (in the sense of *trivia* that can only be labelled "art" by an abuse of language) has already (in England) set in strongly, fostered by the growing scarcity of survivals from earlier times. We may confidently expect that it will rapidly gather momentum, and that the ineradicable, widespread instinct for collecting will seek gratification in this hitherto almost neglected field.'

A neglected field it has certainly been. And there are clear indications that the current vogue for 'Victorian art of all kinds' is fast gathering momentum in Britain—a fact which is also evidenced by the unusually high demand for *The Connoisseur 'Victorian' Period Guide*.

Another indication of the growing Victorian vogue is shown by the formation in London of the Victorian Society. One of its objects is to ensure that the best Victorian buildings and their contents do not disappear before their merits are more generally appreciated and that as much as possible is preserved. The Victorian Society hopes to stimulate appreciation and encourage research by means of lectures, exhibitions and privileged visits which will make known the names and achievements of architects and craftsmen between 1837 and 1914. The latter date has been chosen because it represents the end of an era which did not terminate with the century. The Society's programme includes the setting up of sub-committees and the development of regional groups. These will cover in addition to buildings and the fine arts such specialized aspects as furniture, decoration, ceramics, glass, textiles and metalwork. The Society's address for membership enquiries: 55, Great Ormond Street, London, W.C.1.

'Most Wonderful Indian MSS. in Europe'

TWO manuscripts—one, *The Gorleston Psalter* (Western), the other, *The Khamsah of Nizami* (Oriental)—which have been bequeathed to the British Museum by Mr. C. W. Dyson Perrins, of Davenham, Malvern, Worcestershire, are now



'The Edinburgh and London Mails', by C. Cooper Henderson. A fine 'Regency Road' subject now showing at the Sabin Gallery, Cork Street, London.



Another exhibit now at the Sabin Gallery: Gilbert Stuart's striking portrait of Mrs. Bryan Barrett. She was the daughter of Jonathan Tyers owner of London's Vauxhall Gardens. See story 'Joseph Wright's Indiscretion'.

on exhibition in the Grenville Library. They were without doubt the two finest volumes in his collection of about 150 illuminated MSS.

The Gorleston Psalter (Add MS. 49622), so called because it was made for the church of St. Andrew at Gorleston, near Yarmouth, was written and illuminated, presumably in East Anglia, in the early years of the fourteenth century. The original decoration includes medallions in the Kalendar; thirteen large and 145 small historiated initials in the Psalter, Canticles, etc.; and, on almost every page, lively marginal paintings of animals, grotesques, games and occupations, musicians and religious figures, together with other sacred subjects. The execution is of the finest quality throughout and the manuscript is extremely well preserved. It therefore ranks as one of the two or three leading examples of the 'East Anglian' school of miniature painting. A full-page miniature of the Crucifixion, also of great artistic merit and interest, was added to the manuscript probably towards the middle of the fourteenth century; and in the later Middle Ages it seems to have belonged to Norwich Cathedral Priory.

The Khamsah (Or. 12208), a group of five romantic epics by the Persian poet Nizami (d. 1201), was copied in the year 1595 by the celebrated Persian calligrapher, Abd ul-Rahim, for the library of the Mogul Emperor Akbar. The manuscript is beautifully decorated on every page with drawings of birds, animals and flowers in gold, and contains thirty-seven finely executed miniatures by Indian artists. It is bound in a pair of strikingly painted and lacquered

A student of Courbet's work would like to study the subject seen at right: 'Coastal Scene'. The Editor would be grateful if the present possessor would communicate with him.

covers. The manuscript has been described as 'the most wonderful Indian manuscript in Europe, not only for its unsurpassed beauty and its profuse gold borders, but also on account of its marvellous state of preservation and its splendid pedigree'.

Joseph Wright's Indiscretion

THE pleasure of collecting is enhanced by knowledge of the lives of the artists and their pictures. In this respect, the exhibition now running at the Sabin Gallery (4, Cork Street, London, W.1) provides many sidelights of biographical interest. Of the three James Wards, the conversation piece by this fine painter showing his old mother, second wife, portrait of his first wife on the wall and sketch of the Duke of Grafton's horse, *Primrose and Foal* is an attractive record.

What do we know of Joseph Wright? He was the son of Mrs. Patience Wright, the American, who achieved great fame as a wax modeller, in the manner of the later Tussauds et Cie. Joseph exhibited at the 1780 Royal Academy a portrait of his mother modelling the head of Charles I, with heads of George III and Queen Charlotte in the same picture, an indiscretion that caused something of a scandal at the time when America had just declared her independence. In fact, indignant loyalists attacked Sir Joshua Reynolds in the Press for allowing such a picture to appear in an exhibition 'protected by the munificence of its founder', George III.

The best Cooper Henderson I have ever seen, showing the Edinburgh-London Coach, is a show-piece of this exhibition, and will delight all connoisseurs of the art of the Regency Road. The portrait by Charles Phillips of Lady Mary Wortley Montague in Turkish costume recalls the beauty and wit of Pope's one-time friend. Lady Mary's husband was ambassador to Turkey and not far from Istanbul the ruins of the



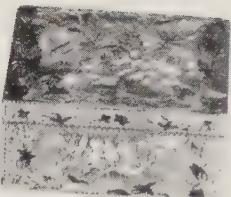
Miniature, (2½ × 2½ in.) painted on ivory and contained in a silver frame, thought to be of William of Orange, by Hoskins. The Editor would like to examine this rare miniature if any reader possesses it, or knows its whereabouts.

English Legation and gardens that Lady Mary created there may still be seen.

Some oriental subjects by William Hodges reminds one of this versatile and adventurous pupil of Richard Wilson. Hodges accompanied Captain Cook on his second voyage round the world. Subsequently going to India he made many drawings and wrote admirable descriptions of scenes and customs there.

George Barret, senior, Wright of Derby, Gilbert Stuart, (a superb life-size portrait of a woman) and Stubbs are also represented in a fine collection of eighteenth-century art.





1 2

Forthcoming Sales

SELLING AT CHRISTIE'S. 1. Oblong French gold and enamel box, by P. A. Marguerite, Paris 1795, a miniature in the lid of Joachim, King of Naples, by Salvatore Nash (the property of the Marquess of Sligo); and a Louis XV oblong gold and enamel box, Paris, 1755, bearing the *decharge* of Julien Berthe (property of the Baron de Robeck). Selling on October 7th. 2. A pair of pale green jade figures, 8 inches long. Selling October 20th. 3. Bracket clock, eight-day lever escapement, by Thomas Mudge, c. 1760. Included in the Ilbert Collection sale on November 6th and 7th. 4. Meissen part tea and coffee service. Selling October 13th.



3



4

SELLING AT PARKE-BERNET Galleries, New York, at 8 p.m. on November 19th. Masterpieces of the Impressionists and post-Impressionists from the collection of Mr. Arnold Kirkeby: 5. 'Garçon Couché'. By Paul Cézanne, painted between 1882/87. 6. 'Mme. A. Eyraud-Vaillant'. By A. Modigliani, painted August/September, 1919. 7. 'Crepuscule: Paysage Légendaire'. By Georges Rouault, painted before 1937. 8. 'Bateau à l'Amarre'. By Vincent van Gogh, painted in 1887 (Paris period).

5



6



7





SELLING AT SOTHEBY'S. 9. One of a set of four late Gothic tapestries of the Virtues, Brussels, c. 1530. The only others known from the same cartoons are in the Royal Collections, Madrid. Selling October 17th. 10. Late seventeenth-century Verre de Nevers group of Italian Comedy figures (Mrs. Viva King Collection), selling on October 17th. 11. 'Jardin Public à Arles'. By Vincent van Gogh, $28\frac{3}{4} \times 36\frac{1}{4}$ in. 12. 'La Rue Mosnier aux Drapeaux: "La Rue de Berne"'. By Edouard Manet, signed and dated 1878, $24\frac{1}{2} \times 31\frac{3}{4}$ in., an internationally exhibited picture. Nos. 3 and 4 are two of seven Impressionist masterpieces from the Goldschmidt Collection selling on the evening of October 15th.

Forthcoming Sales



10



11



8



12

International Saleroom



II



2



1

1. 'Christ in the Act of Blessing'. Catalogued as Marco Basaiti, panel, $23\frac{1}{2} \times 18\frac{1}{2}$ in. £11,500 (Sotheby's). 2. 'St. Paul Preaching at Athens', By Sebastiano Ricci, 74×63 in., Chatsworth Collection. £3,800 (Christie's). 3. A Louis XIV silver-gilt toilet service, unmarked, c. 1685 (the pair of covered bowls and the ewer are different lots (£580 and £650 respectively) and do not belong to this service). Bought by Mr. Thomas Lumley of London for £7,000, Chatsworth Collection (Christie's). 4. One of a pair of ormolu-mounted Meissen Cockatoos, by J. J. Kaendler, overall height 14 in. £4,200 (Sotheby's). 5. 'Contemplation of Sinners': Prologue. Wynken de Worde, 1499. £6,500, Chatsworth Collection (Christie's).

¶ At the demande & entyrage report of the rym
trustee fader in god & leste Edwarde brother
of Durhame and lord bishop of Engleland
the kyng herte banch Comyngefode of lymys
to contreyng & brewhelme. The kyng lesto fader
in god & entyrage gretis all hissones & susteris and
lere to be celde banch caned this banke to be en-
trayred to the viceroy that off redyng this booke
shal lorde & duchy shal have the rule of his
sovereyn.



Gloriosum et nunc dico
tempus ut nunc sit. **S.**
...that by natural course
the name of man is lost.
...as experience showed the past
use of the name is full of perils both of soul &
body. And yet over all these perils there is
labor to make yourself instrument of God
and instrument of the spirit. And so
to live a life that we have no contraries
or contradictions in our life. And so that
name which is now lost may be restored
to us again; that is, to regain it. Then
we can, making ourselves simple and
not confused, use the means: the rule of a way
to a place, thy might as the border in the field, ap-
prentice or virgin, a fence, a hedge, a
boundary, &c.



1. Silver-gilt 6½ in. high chalice and 5½ in. wide paten, Flemish c. 1460 (H. S. Wellby, Stand 21).

2. The dimensions of this narrow Chippendale mahogany secretaire bookcase, c. 1755, are: 25 in. wide, 90 in. high (Church Street Galleries, Stands 40 and 41).



3. A Hepplewhite chair in the French manner, of date c. 1785 (Ian Askew, Stands 30 and 33).



4. Chippendale kettle-stand, c. 1775, 10 in. diameter, 21 in. high (Gerald Spyer & Son, Stands 17 and 19).



5. Part of a collection of more than one hundred and fifty Jacobite drinking glasses, which includes a Jacobite Amen glass and Portrait glasses (J. Gordon and Gordon, 10 Randolph Place, Edinburgh, 3, Stands 8 and 9).

Chelsea Fair

THE 8th Chelsea Antique Dealers' Fair will be held at Chelsea Town Hall from 8th – 18th October and will be open daily, except Sunday, from 11 a.m. to 7.30 p.m. Illustrated here are five items which can be seen at this Fair.

Furniture by New York Cabinetmakers

BY V. ISABELLE MILLER, *Curator, Museum of the City of New York*



2

THE recent exhibition of approximately one hundred and fifty pieces of furniture, designed to show the work of New York cabinetmakers from 1650 to 1850, held at the Museum of the City of New York was one of exceptional interest. Since this Museum is the only one dedicated exclusively to the history of New York City, it seemed fitting that such a project should be undertaken, particularly since cabinet-work from this area has been given little recognition compared with that of other localities along the eastern seaboard. The relative scarcity of New York furniture is partly due to rapidly changing conditions on Manhattan Island since Dutch days, and devastation by numerous fires through the course of the years.

The Museum had hoped to show only the work of local artisans, but since few pieces of furniture are signed and craftsmen moved about, it was impossible to confine the earliest period to New York City alone. Therefore, the furniture displayed showed the best workmanship of this area with a few seventeenth-century pieces from Long Island beyond the City limits.

Characteristics in styles and types of furniture in use here, as well as the details of construction and decoration, point to the work of local craftsmen. Also the history of each piece is important, since in many cases they have been handed down through many generations of New York families.

Another important study was the types of wood used, as certain trees are characteristic of this locality. In the early days the most popular wood was from the tulip tree, which, like the walnut, grew plentifully around New York. Today the use of the term tulip-poplar is clearer than tulip or white wood, since the early inventories and wills often spoke of poplar as well as tulip-poplar. It was a favourite lining for walnut and mahogany furniture. Red gum, known as bilsted, was also frequently used in the early days, as well as white pine, maple and cherry. Mahogany, of which many examples were included in the exhibition, was brought from the West Indies early in the eighteenth century, and later from Central America, particularly Honduras.

Dutch influence on styles persisted throughout the seventeenth and even into the eighteenth century, as shown in the Queen Anne style chairs made here. The English designs were gradually adopted from about 1700 on, particularly after copies of Chippendale's *Director* were received here. Also Hepplewhite and Sheraton designs were closely followed by the local craftsmen well into the nineteenth century, notably by Duncan Phyfe. The French Empire style made itself felt soon after 1800 and a few French cabinetmakers emigrated here, such as Charles Honoré Lannuier in 1805.

The illustrations show a few examples from each period with characteristic details of local New York craftsmanship. All are from the Museum's collections unless otherwise noted.



1. Trestle Table, gate-leg, maple about 1680-1700. Type found in many parts of the United States as well as in England and Europe. Each end of the table is supported by a single vase-shape turned post, fastened to a shaped plinth at the ends of a stretcher board. The gates are flat instead of turned, and when not in use fold against the table frame and are almost concealed by the wide drop leaves. The same leg turnings are found on other New York tables of this period, notably the handsome dining-room table (in the Exhibition) which belonged to Sir William Johnson, Crown Commissioner of Indian Affairs for the State of New York prior to the Revolution. The trestle table seen here is said to have been part of the field equipment of General Philip Schuyler, a hero of the battle of Saratoga during the Revolutionary War. From the Collection of Mr. and Mrs. M. Taradash.

2. Side Chair, about 1680-1700, ash and beechwood. High arched and scrolled back crest; back panel, and possibly seat, originally caned. Similar in type to English and Flemish chairs of this period but less sophisticated in design. Made for a family of seventeenth-century physicians by the name of Kierstede.

3. Secretary, about 1690-1700. Cedarwood with inlay of flowers and scrolls of beechwood and walnut. Fall front with small drawers faced with same inlaid woods and tear-drop handles. Drawers lined with tulip-poplar wood and two large drawers below lined with pine, four ball feet. Handed down through eight generations of the Brinckerhoff Family, founded by Dircksen Brinckerhoff in 1638.

4. Highboy, late seventeenth century, bilsted or gumwood, in the William and Mary style. Walnut veneer with featured grains and herringbone inlays. Trumpet-shaped legs, four in front and two at rear, with flat curved stretchers above flattened ball feet. Tear-drop brass handles. English type. The woods used are from trees found around Manhattan Island. From the John S. Walton Collection.

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F U R N I T U R E



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B Y N E W Y O R K C A B I N E T M A K E R S

5. Side Chair, maple and walnut, about 1720-1730 in the Queen Anne style. Crest with shell and foliage; shell and husk carving on knees; trifid front feet. The Dutch influence is shown in the breadth of the back splat and broad seat.

6. Wing Chair, about 1760-1775, mahogany legs with oak frame, in the Chippendale style. Front legs carved with characteristic New York style of drooping acanthus leaf and sharp angular claw over a round ball front foot. The rear legs are square and slightly outflaring. The cone-shaped arm supports are likewise found on New England wing chairs.

7. Mahogany pie-crust tripod table, tilt-top, about 1760-1770, in the Chippendale style. The top, $33\frac{1}{2}$ inches in diameter, is on a 'bird cage' swivel, the shaft vase shape. The three spreading legs are carved with acanthus terminating in ball and webbed claw feet. *Loan of Ginsburg and Levy, Inc.*

8. Side Chair, about 1760-1775, walnut, in the Chippendale style. Back splat taken from Chippendale's Third Edition of the *Director*, 1762 (plate 12). The gadrooning at the seat rail, drooping leaf carving on the knees, and the angular claw and ball feet are typical of New York workmanship.

9. Bracket Clock, by Pearsall and Embree, New York, 1783. Mahogany case with gilt-bronze mounts, finials and side handles. The mounts were undoubtedly imported. Silvered dial engraved. The movement is original spring wound fusee type. Height 24 inches overall. Copied from English clocks of a slightly earlier period. *Loan of Ginsburg and Levy, Inc.*

10. Looking-Glass, made by William Wilmerding, 1794, in the Chippendale style, with bill of sale to Jacob Everson. Mahogany frame with crest of gilt scrolls ending in flower and swag above a gilt moulding broken in the centre by a gilt oval. This is typical of Wilmerding's style. Note also the side swags of flowers and leaves. The Bill reads: 'bot from William Wilmerding in New York, August 15, 1794, for £8.0.0 by Jacob Everson'. This shows the extended influence of Chippendale designs. From the Henry A. Wilmerding Collection.

11. Side Chair, about 1785-1795, mahogany in the Hepplewhite style. Shield-shaped back carved with feathers and drapery. The fluted tapering front legs end in spade feet. Inspired by the English Hepplewhite styles.

12. Sewing table, about 1800-1810, mahogany, in the Sheraton style. Hinged top with fitted interior; body reeded to simulate a tambour; pedestal urn-shaped with four outcurving legs carved with acanthus and reeding; gilt bronze lion-paw feet. Made by Duncan Phyfe.

The Connoisseur in America

BY HELEN COMSTOCK

Loan Exhibition of Dutch Drawings

IN the month of October opened the loan exhibition of Dutch masterpieces in drawing from Dutch museums which were seen at the National Gallery of Art in Washington. This selection from leading museums in Holland is to be displayed at five museums in America under the auspices of the Smithsonian travelling exhibition service. It is the latest in a series of exhibitions in the United States of great drawings which have been held in the past few years and have been devoted, in sequence, to French drawings, Austrian drawings, the drawings of Goya, and, most recently, German drawings. The Dutch subjects have been selected by Professor J. Q. Van Regteren Altena, Director of the Print Room at the Rijksmuseum. About one hundred and fifty subjects are shown including early works of great rarity, such as those by Hieronymous Bosch (ac. 1488-1516) and Lucas van Leyden, only slightly later; also examples by Terborch, Hals, Hobbema and Ruysdael. The group of fifteen by Rembrandt is of particular importance and includes the subject illustrated, which comes from Haarlem.

In November the drawings will be seen at the Pierpont Morgan Library, New York. They will then cross the country to the Pacific coast to be shown at the de Young Museum in San Francisco, and then return to the east in January to the Museum of Fine Arts, Boston. The final exhibition will be held at the Cleveland Museum of Art in January.

An Early Landscape by Renoir

ONE of Renoir's finest landscapes, *The Road at Wargemont* seen on the facing page, which was for many years in a Scandinavian collection, was recently acquired by the Toledo Museum of Art and appeared in the Renoir loan exhibition at the Wildenstein Galleries in New York last spring before permanent installation in the museum. This early work has been recognized

as one of Renoir's finest achievements in landscape and has been frequently exhibited, having appeared at the Royal Academy of Arts, London, in 1932; the Orangerie, Paris, 1933; and at the Paris Exposition in 1937.

The painting was executed in Renoir's thirty-eighth year while staying at the château of his friend and patron, the diplomat, Paul Berard, whose children appear in some of his best known child portraits. The influence of his Impressionist friends is evident in the atmospheric quality of the pure, brilliant colour, but the essential quality of Renoir's own art is seen in the swirling, rhythmic lines of a composition which expresses an emotional response to nature. A hillside is surveyed from a height, or as though from a point a little above the earth, with something of the unconcern for linear perspective found in Chinese landscapes. There is also something in common with the Chinese masters in the manner in which the style of brushwork suggests, in free strokes, trees, a wooded hillside, contours of road and field, without any attempt at realistic drawing. Pure landscape is a rare subject in Renoir's work, but this one is singularly expressive of the individual qualities of his art, and, for the year 1879 in which it was painted, revolutionary in style.

Two Famous Ben Marshall Subjects Enter the Huntington Collection

HUNTINGTON ART GALLERY at San Marino, California, has been adding to its already great collection of English painting. Its founder, Henry E. Huntington, purchased some of the most famous English portraits in the 1920's and a collection of this character once established might well be considered complete. Nevertheless the Gallery has continued to add English works from time to time, and has been emphasizing other aspects of English art; landscape, conversation pieces, and sporting subjects. To the last group belong its most recent purchases, a pair of

well-known subjects by Ben Marshall which have previously passed through only three collections since they were painted in 1818 and 1819. They portray two famous blood horses of their day, *Sam*, and *Sailor*, owned by Thomas Thornhill for whom these portraits were painted by the leading English sporting painter of all time. Thornhill himself is shown in the painting of *Sailor*, holding the bridle of the Derby winner of the year 1820. *Sam*, with the famous jockey, Sam Chifney, Jr., up, won the Derby in 1818, the year in which he was portrayed. The two paintings were from the first regarded highly, were exhibited at the Royal Academy and remained long with the descendants of Thornhill. Soon after 1900 they were for a short time owned by Major McCalmont and then passed into the Marshall Field Collection in Chicago. It is from this source they have come to the Huntington Art Gallery.

Ben Marshall perfected a certain type of portrait of blood horses which was already known in the works of Wootton and Seymour but he gave it an animation and perfection which has influenced succeeding work of this type down to our own day. Marshall's style was not only followed in England but reached America, as seen in Alvan Fisher's portrait of the American racehorse *Eclipse*, and particularly in the work of the foreign-born Edward Troye who painted so many portraits of American blood horses shortly before the middle of the nineteenth century. An interest in Ben Marshall has long been manifest among American collectors and it is gratifying that these subjects are now in a public collection.

Masterpieces of Georgian Chairmaking

A GEORGIAN walnut armchair and pair of matching sidechairs noted in the possession of Ginsburg and Levy were recently acquired from a family which had purchased them in England some thirty or more years ago, after World War I, at a time when so many fine examples of European art came to America. Some of these have been emerging again, now that a generation has passed, and among them are many fine pieces of English furniture. Sometimes interesting discoveries are made, relating the American-owned pieces to others still in England, as in this case; for these three chairs are apparently from the same set as a pair of side chairs from the Percival Griffiths Collection which now belong to Sir Harold and Lady Zia Wernher (illustrated *Antiques*, December, 1957, p. 554) at Luton Hoo, England. Comparison with the side chair (also



One of a group of fifteen Rembrandt drawings, part of a loan exhibition of drawings from Dutch Museums organised by the Smithsonian travelling exhibition service.



(Left above). Since Henry E. Huntington founded the Huntington Art Gallery in the 1920's, this important San Marino, California, gallery has assembled some outstanding English paintings. Its latest purchases include a pair of well-known subjects by Ben Marshall. 'Sam', seen above, and 'Sailor'. (Right). And to Toledo Museum of Art, Ohio, has come this 'Road at Wargemont' (31 $\frac{1}{8}$ x 39 $\frac{3}{8}$ in.), one of Renoir's finest landscapes.

shown in R. W. Symonds' *English Furniture from Charles II to George II*, No. 23) shows agreement in every detail.

Queen Anne grace and Georgian vigour are here combined in a form anticipating the broader lines of Chippendale. There is particularly fine carving on the cresting and knee, and the volutes of the splat have a carved acanthus applied over the burr walnut veneer. The greater breadth of the backs has called for the addition of transverse bars, or straps, uniting the splat with the side rails, a structural addition which also serves grace of design.

The Georgian style in English furniture had a much more lasting effect on American eighteenth-century work than is generally realized. In these chairs are to be seen the evidence that designs of similar nature must have been known to colonial makers and furnished them with details which they continued to repeat long after these went out of fashion in England. Different regions had their specialties. In Philadelphia the looped arm and compass seat were adopted and are characteristic of 'Queen Anne' chairs (actually contemporary with those shown here and made until mid-century so that they might be better designated Georgian also). The shell and pendant husk on the knee was copied in Newport work and is seen on chairs and tables of the 1750-1770 period. The tapering rear leg ending in a shaped foot is almost a sure indication of the hand of a New York chairmaker. The C-scroll uniting bracket and knee is found on more ambitious pieces from New England and New York. Thus different regions partitioned the parent style, and its several attributes became the regional characteristics of American furniture. The influence of such originals can be deduced only by evidence, since it seems that no actual English masterpieces of furniture, which are known to have existed in America in the eighteenth century, have survived. The inventories and sales of effects of the royal governors, however, give

proof of the presence of furnishings of great luxury, which must have been eagerly scrutinized by all craftsmen who could gain access to them.

Collectors' Exhibition

THE gratifying discovery that American provincial collections were far richer in works of art than had been generally realized was made recently by the Albright Gallery in Buffalo, New York. Its exhibition devoted to furniture, decorative arts and paintings owned in the Buffalo area gave an illuminating account of collectors' tastes in that region.

While there was a scattering of American paintings of good quality—early portraits, Hudson River landscapes, the later nineteenth century realists and a few contemporaries—the greater part of the painting section was devoted to modern European, chiefly French, masters. Here were the works of Picasso, Matisse, Chagall, Miro, Laurencin, Derain, Modigliani, Metzinger, Renoir, Klee, Utrillo, Rivera, and Vuillard. Of special note were Cézanne's *L'homme en bleu* owned by Theodore G. Kenefick and Gauguin's *On the Beach, Tahiti*, 1899, from the George F. Goodyear Collection, two pictures which have been frequently exhibited and recorded.

American furniture predominated in the decorative arts section, with exceptionally fine examples of Philadelphia Chippendale, Newport blockfront and Salem carved furniture in the Sheraton style. The collection of Walter B. Robb was the source of Philadelphia Queen Anne and Chippendale side chairs, a fine wing chair and a pie-crust table all of which showed the masterful carving that distinguishes Philadelphia work in the Pre-Revolutionary period. Toward the end of the century the art of carving was more broadly understood elsewhere, particularly in Salem, Massachusetts, where the master carvers, Samuel McIntire and his son Samuel Field McIntire, carved furniture in the Sheraton style for other cabinet-makers. There is no

record of furniture made by them. Thus the folding top card table with reeded legs and carved frieze, here illustrated, owned by Mr. Edward K. Hyde, was probably made by one of Salem's other craftsmen, while the basket of fruit and flowers on the frieze, the leaf design on a punched ground on the legs, is McIntire work. A Newport kneehole dressing table or desk from the Robb Collection is of the finest type of Newport work, the blocking on the side sections terminated at the top by the wide, sinuously formed shell enclosing a palmette in a style evolved in Newport under the hands of the Townsend-Goddard family of cabinetmakers.

Cream Pitcher by Myer Myers

ALTHOUGH the little cream pitcher on hoof feet by the New York silversmith, Myer Myers, which has recently been purchased by the New-York Historical Society from a descendant of the original owner, is a slight example of the work of a craftsman who produced such unusual forms as the only known American dish-ring, the growing interest in Myers causes it to be regarded with more than passing interest. It is a heretofore unnoted example of his work. Inscribed on the bottom are the initials TCS for Thomas and S... Cozzens, and on the front CKT for Charles Keating Tuckerman, 1821-1896, United States Minister to Greece, 1868-1872, a descendant of Cozzens.

This scalloped-rim cream pitcher with hoof feet springing from a fleur-de-lis is similar to one by Myers described in Jeannette Rosenbaum's recent monograph on the silversmith (p. 110), showing the initials HLS on the bottom, which passed through the auction room in 1949.

Myers has finally emerged as the leading New York smith of the period bridging the rococo and classic styles, occupying much the same place as Pieter Van Dyck in the early eighteenth century. Among forms unusual in American silver he made not only the dish-ring mentioned



Silver cream pitcher on hoof feet, by Myer Myers (1728-1795), New York; marked, on the bottom, MM. The New-York Historical Society.

but a cake basket, which rarely appears before 1800. Both of these pieces were made for the same patrons, Samuel and Susanna Cornell.

During the Revolution Myers was for a time in Philadelphia. This probably explains his use of the popular double-bellied form of coffee pot, a specialty of Philadelphia makers, in the handsome example he made for Alexander and Mary Mercer of Mercer County, New Jersey, which is now at the Winterthur Museum.

A special exhibition of Myers' work in 1954, and the publication of Mrs. Rosenbaum's book in that year, have greatly extended our knowledge of the extent of his work. That he was

active and was held in high esteem by his contemporaries is evident in the announcement in New York's earliest city directory stating that the Gold and Silversmith's Society met regularly at the home of Myer Myers.

A Definitive Work on Malbone

THERE has only been one American miniature painter, Malbone, whose work easily stands comparison with great European miniaturists. And there has only been one author qualified to write his definitive biography, the late Ruel P. Tolman, whose comprehensive study with an introduction by Theodore Bolton, has just been published by the New-York Historical Society as *The Life and Works of Edward Greene Malbone, 1777-1807* (price, dollars 12.50). Mr. Tolman, late Director of the National Collection of Fine Arts, Smithsonian Institution, had made miniature painting a life study and during the last twenty-five years of his life dedicated himself to the task of assembling all documentary material relating to Malbone and cataloguing his known works as well as those attributed and sometimes mistakenly attributed; also those baffling subjects, the recorded miniatures which have been lost to view.

The book is in every respect an admirable working tool for the serious student, and includes such valuable sections as a facsimile of Malbone's account book, 1801-1806, the original of which is in the possession of John Davis Hatch, Director of the Norfolk Museum, who writes the foreword. The descriptive catalogue, illustrating three-fourths of the known subjects, contains 471 items, of these 227 miniatures have been located, the rest invite the pursuit of the student and collector. There is a checklist of 62 unconfirmed attributions and of 108 misattributions. This would seem to represent the 'complete Malbone', but actually there is reason to believe that Malbone painted over 700 miniatures

in all in his brief and successful career of twelve years. Mr. Tolman thought that 'some 261 Malbones not known to me even by name must have been painted'.

Mr. Tolman has not merely given the student a dry compilation of evidence, for his account of the life of the Newport artist is written with sympathy and warmth. As a result the Malbone that emerges is a colourful figure, an active, intelligent young man knew how to make good financial investments and 'understood the proprieties of dress of any successful artist who associated with wealthy and influential clients'. His investments in New York and Boston bank stock paid a good rate of interest; he owned a fairly extensive library; he played chess and maintained a top-gig and was something of a sportsman. He had provided himself with a large supply of art materials and had enough ivory to last for the next three years when poor health caused him to set out for Jamaica in December, 1806. The consumption which had attacked him quickly proved fatal and he died a few months later at the home of a cousin in Savannah, where he is buried. Between the ages of seventeen and twenty-nine, this self-taught artist, whose work suggests only the most thorough, traditional training, had painted portraits of members of most of the leading families of Boston, Newport, Providence, Philadelphia, New York and Charleston.

A Pair of William III Mirrors

THE period of the earliest use of English mirrors in wall decoration is represented by the fine seven-foot pier glass, one of a pair, illustrated here. It is selected from the collection of Stair and Company. Before the late seventeenth century, when the French learned to cast large plates of mirror glass, which were soon imported, English mirrors were of small size, generally nearly square in shape and used literally as looking glasses. Their small dimensions were minimized by broad decorative frames of the most varied materials. Once large sheets of cast glass could be secured from France, their value as decoration was quickly realized, particularly by those who had been to Versailles where the *Galerie des Glaces* was completed in 1682.

The mirror frames used on the new large sheets of glass became very narrow by earlier standards and more elaborate types of framework were not employed until the eighteenth century. Some of the more important mirrors of the 1690-1700 period had *verre églomisé* borders, as seen here. This pair has a red ground with decoration in gold and silver in characteristic arabesque pattern enclosing classical figures. The use of *verre églomisé* indicates Italian influence, particularly that of Venice, where this form of decorating glass from underneath with metallic foils and colour was brought to great perfection long before it received a French name in the late eighteenth century.



A Salem, Massachusetts, folding top card table (c. 1800), owned by Mr. Edward K. Hyde, incorporating a 'basket of fruit and flowers' attributed to McIntire. Recently exhibited at the Albright Art Gallery, Buffalo, New York.

Guide to New England Museums

THE recently published *Guide to the Art Museums of New England* (Harcourt, Brace, New York, dollars 5.00) written by S. Lane Faison, Jr., Professor of Art at Williams College, will doubtless surprise its readers with the great number of museums mentioned—sixty-one—a number which the author admits surprised even himself. He also did not expect to find, at the outset of his work, that the museums of the five northeastern states (with Massachusetts possessing half of the collections described) would offer a complete survey of the whole range of art; ‘... from prehistoric times to the present, and from Western art to Far Eastern, pre-Columbian, and the art of primitive peoples...’ This can be done by the smaller museums alone, without drawing upon the vast collections of Boston’s Museum of Fine Arts. The latter could, of course, have illustrated every phase of art covered by the *Guide*, and, with the nearby collections at Harvard’s Fogg Museum (“the most extensive collection of art owned by any museum in the world”) might have dominated the book but for the author’s determination to give the smaller collections, particularly those little known and in out-of-the-way places, deserved recognition. Whenever one of these possessed a work comparable in importance to one in a large museum the author gave preference to the small collection.

This is a selective guide book in the strict sense of the word. Only 405 subjects are described and each is illustrated. For this, rather than the bewilderingly comprehensive plan of the conventional guide book the reader may be thankful; for the author has knowledge, taste, and the ability to impart information. The reader will find that in addition to having things worthy of note pointed out to him, he will receive a co-ordinated account of various subjects such as Western painting, Far Eastern Art, classical sculpture, or American portrait painting.

There is no part of the United States where the small museum has risen to the stature of a great museum to the extent that it has in New England. Examples include the Worcester Art Museum, the Wadsworth Atheneum in Hartford, the Springfield Museum of Fine Arts, the Smith College Museum of Art at Northampton, the Museum of the Rhode Island School of Design in Providence, the Clark Art Institute in Williamstown, the Yale University Art Gallery. These are small only by metropolitan standards, actually they possess rich collections of the highest quality and for this reason the author estimates that possibly one third of all the objects of art in the country are concentrated in New England.

Professor Faison has done much to help the traveller avoid missing the good things he might overlook: such as the finest Turner in America, *Seascape with Squall Coming up*, in the library at Malden; one of the finest early Manets, *Woman*

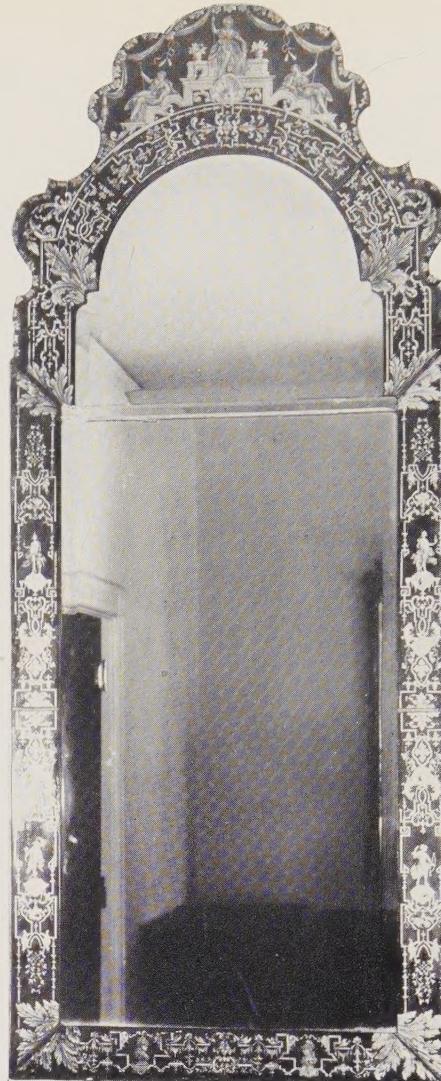
with Guitar, in the Hill-Stead Museum in Farmington, Connecticut; or the important collection of prints at the Davison Art Centre at Wesleyan University. Amherst College has a magnificent collection of furniture and decorative arts including the banqueting hall from Rotherwas House in Herefordshire, one of the outstanding examples of Elizabethan decoration in existence. A sight of one of the best works of Joseph Wright of Derby, *Portrait of Mrs. Sarah Clayton of Liverpool*, will reward the visitor to Fitchburg’s small museum, and there are Flemish and Italian Renaissance portraits of first rate quality in the Currier Gallery in Manchester, New Hampshire.

Road maps, information as to hours, compact size and no wasting of words are among the *Guide*’s many assets.

Impressionists at Parke-Bernet

MASTERPIECES of the Impressionists and the post-Impressionists, from the collection of Arnold Kirkeby, will be sold at public auction at the Parke-Bernet Galleries, Inc., 980 Madison Avenue, (New York) on Wednesday, 19th November at 8 p.m. One of the greatest collections of the French Modern School ever to come on the American art market, the sale offers about thirty paintings. All are of distinguished provenance, are fully recorded and in most cases have extensive histories of inclusion in important exhibitions.

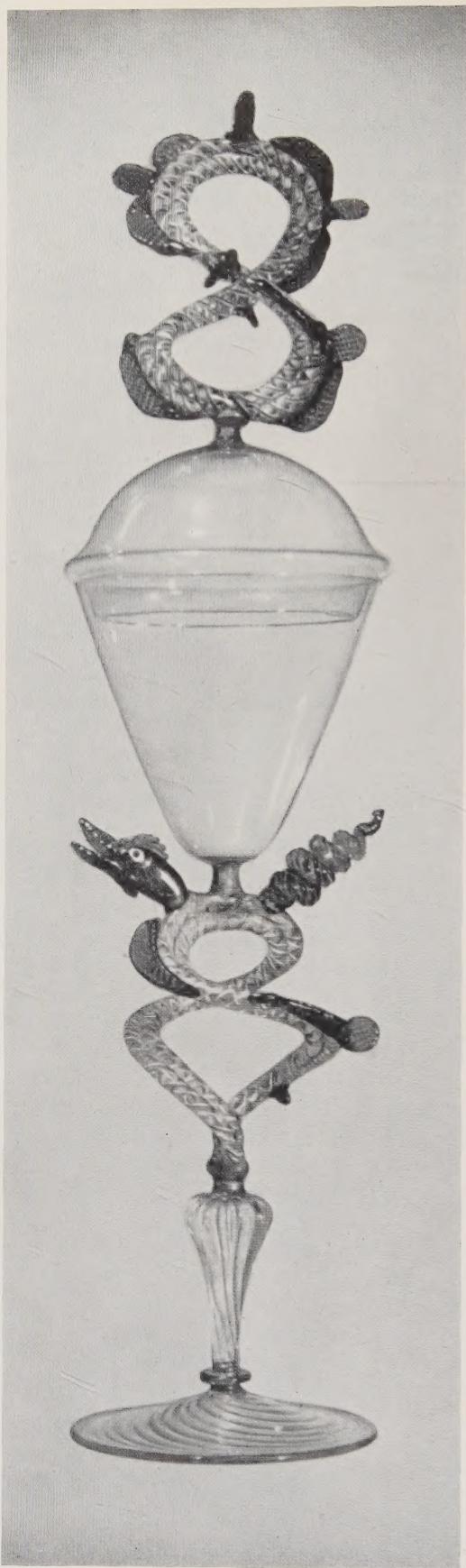
Four works which will be included in this sale are shown elsewhere in this issue. Others include: *Mother and Child*, by Picasso (1903); the famous *Fleurs et Ceramique* by Matisse (1911); four works by Renoir, two being elaborate executions of figures of children, the third *Jardin à Sorrente* (1881), and the fourth *La Cousine* (1877).



One of a pair of William III pier glasses; height, 7 ft. 2 in., 3 ft. wide, of date 1690-1700. Stair and Company, 59 East 57th St., New York.



Two English Georgian chairs, of date c. 1730, in veneered and carved walnut. A similar side chair, illustrated (figure 23) in ‘English Furniture from Charles II to George II’ was formerly in the Griffiths Collection. Ginsburg & Levy.



In the exhibition 'Three Centuries of Venetian Glass' at the Corning Museum of Glass, Corning, New York: A Venetian dragon stem Goblet, late sixteenth century, 14 in. high (see *Connoisseur Year Book*, 1955, p. 58.)

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A fine Regency sofa table with original gilt mounts. The table combines a figured and faded rosewood top with an unusual ebonized base. Circa 1805.

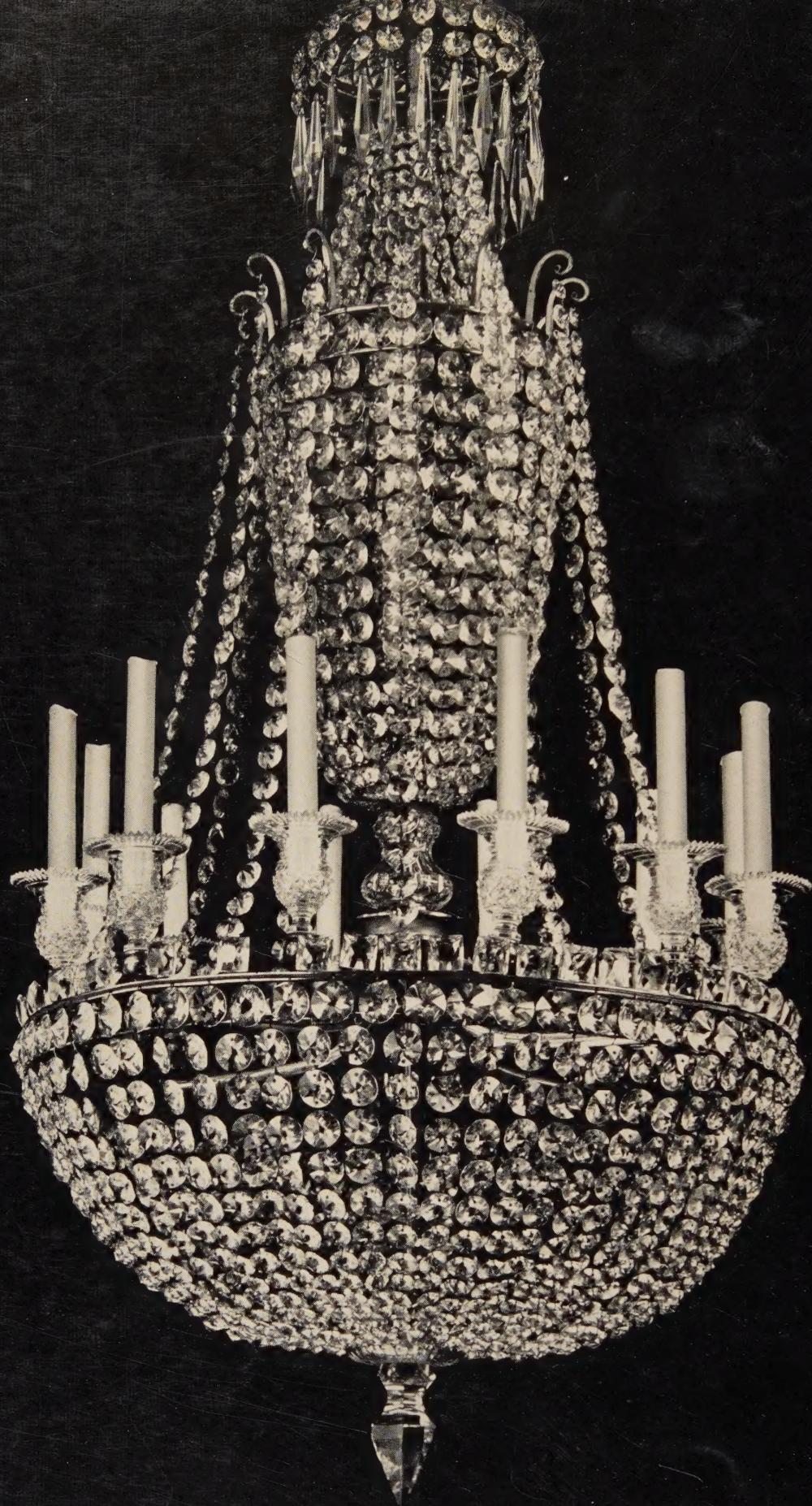
Length (open) 61 inches. Depth 25 inches.

An elegant PAIR of Adam painted armchairs in white and gold. Circa 1780.



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